

## DOCUMENT RESUME

ED 440 015

SO 031 553

TITLE Kansas Curricular Standards for Music Education, 1998.  
INSTITUTION Kansas State Board of Education, Topeka.  
PUB DATE 1998-08-00  
NOTE 259p.; Some charts may not reproduce clearly.  
AVAILABLE FROM Kansas State Board of Education, 120 SE 10th Avenue, Topeka, KS 66612-1182. Tel: 785-296-4932. For full text: <http://www.ksbe.state.ks.us/outcomes/music2.html>.  
PUB TYPE Legal/Legislative/Regulatory Materials (090)  
EDRS PRICE MF01/PC11 Plus Postage.  
DESCRIPTORS \*Academic Standards; Elementary Secondary Education; \*Music Education; \*Public Schools; Special Education; \*State Standards; Student Educational Objectives; \*Student Evaluation; \*Student Needs  
IDENTIFIERS \*Kansas; \*National Music Education Standards

## ABSTRACT

These curricular standards for music education in Kansas were created to inspire all students and teachers to press toward excellence and creative confidence in music to become independent, wise, and humane individuals throughout their lives. The purpose of the Kansas Music Education Standards is: to strengthen music education in Kansas; bring music education in Kansas into alignment with the National Standards developed by the Music Educators National Conference; provide guidance to Kansas schools to achieve the Quality Performance Accreditation Outcomes through music education; and serve as a guide to Kansas schools in developing and/or revising music education curricula, K-12. Students will demonstrate a broad-based, well-grounded understanding of the nature, value, and meaning of music. Following explanatory materials, the guide is divided into these sections: (1) "The Alignment Matrixes"; (2) "The National Standards to Quality Performance Accreditation Spreadsheets"; (3) "The Glossary"; (4) "Examples of Kansas District Curriculums and Scope and Sequence Built on National Standards"; (5) "Assessments"; (6) "Sample Lesson Plans"; (7) "Developmental Characteristics"; (8) "Suggested Adaptations for Students in Special Education"; (9) "Scheduling Guidelines/Block Scheduling"; (10) "Appendix: Quality Performance Accreditation Outcomes/Standards"; and (11) "Resources." (BT)

SO 031 553

# Curricular Standards for Music Education

U.S. DEPARTMENT OF EDUCATION  
Office of Educational Research and Improvement  
EDUCATIONAL RESOURCES INFORMATION  
CENTER (ERIC)

☒ This document has been reproduced as  
received from the person or organization  
originating it.

☐ Minor changes have been made to  
improve reproduction quality.

☐ Points of view or opinions stated in this  
document do not necessarily represent  
official OERI position or policy.

PERMISSION TO REPRODUCE AND  
DISSEMINATE THIS MATERIAL HAS  
BEEN GRANTED BY

R.L. Gast

TO THE EDUCATIONAL RESOURCES  
INFORMATION CENTER (ERIC)

1

**Kansas State Board of Education**  
**August 1998**

BEST COPY AVAILABLE

The Kansas State Department of Education recognizes that this document reflects a vision of setting high goals for music education programs. The standards are designed to be used by a wide variety of teachers in many different school settings. The use of the standards is voluntary; however, each music education teacher is encouraged to consider carefully how the standards can best be used within each school setting. The Music Educators National Conference (MENC) has provided leadership in developing national standards and materials relating to quality leadership. The standards described within this document are unique in that the National Standards were adopted by Kansans aligned with Quality Performance Accreditation for Kansas programs.

Kansas State Department of Education  
120 SE 10th Avenue  
Topeka KS 66612-1182  
School Improvement and Accreditation - Internet Access: <http://www.ksbe.state.ks.us/outcomes/outcomes2.html>  
Fine Arts - Internet Access: <http://www.ksbe.state.ks.us/outcomes/finearts.html>  
Phone: 785-296-4932  
E-mail: [dhansen@ksbe.state.ks.us](mailto:dhansen@ksbe.state.ks.us)

*The Music Standards Writing Committee*

Dr. Jana Fallin, Kansas State University, Chair  
Dr. John Albertson, Kansas City, Kansas, USD 500  
Craig Allison, Lyons, USD 405  
Dr. Elaine Bernstorf, Wichita, Wichita State University, USD 259  
Dr. Larry Blocher, Wichita State University  
Bruce Boyd, Hutchinson, USD 308  
Larry Brownlee, Sterling, USD 376  
Ron Chronister, Halstead, USD 440  
Dr. David Circle, Blue Valley, USD 229  
Dr. George Duerksen, University of Kansas  
Greg Gooden, Buhler, USD 313  
Dr. Dee Hansen, Topeka, KSDE  
Suzanne Johnson, Admire, USD 251  
Dr. Mary Lou Jones, Shawnee Mission, USD 512  
Maggie McKain, Waconda, USD 272  
Gayle McMillen, Salina, USD 305  
Dr. James Murphy, Ft. Hays State University  
Dr. David Royse, Manhattan, Kansas State University  
Pam Smith Kelly, Blue Valley, USD 229  
Marlo Zumbrunn, Chapman, USD 473

## Music and the Affective Domain

Music is both an affective and cognitive experience as it can touch one's emotions and also provide a thought-provoking, problem solving discipline. This document has been written to address mainly the cognitive issues of teaching music as music education relates to the Quality Performance Accreditation process in Kansas schools and the National Standards in Music.

By no means do we intend to ignore the feelingful aspects of music. Through artful planning and teaching of age-appropriate musical experiences, the students from kindergarten through twelfth grade can be the recipients of the joys inherent in music. Observing a child engrossed in a meaningful musical experience visually documents the power of music. The joy shining from the eyes, the body moving to the rhythms, the singing, smiling mouth, the obvious pleasure glowing from the face are signs of the emotional power music can provide.

We encourage and applaud the skilled music educators who bring music alive for their students, providing opportunities for this emotional involvement in music through performance, through listening, and through creating. The standards committee expects that teachers, by using the State Standards document, will be better equipped to teach music in such ways as to strengthen both the cognitive and the affective aspects for the school students of Kansas.

We acknowledge, recognize, and rejoice in the importance of the emotional power of music. It is our hope that all students in the schools of Kansas will experience these soaring positive emotions as they engage in the study of music, and being so powerfully affected by their experiences with music, will become life-long learners of the art. Such a final learning outcome of life-long involvement in music will serve us all through higher quality of living and through a citizenry aware of beauty and joy and harmony of life.

Jana Fallin, Ph.D., Chair

# The Kansas Standards for Music Education

<u>Table of Contents</u>	
<i>Mission Statement</i>	
<i>Purpose Statement</i>	
<i>Outcome Statement</i>	
<i>The Music Standards Writing Committee</i>	
<i>The Introduction</i>	i
<i>The National Music Content Standards and Kansas Student Outcomes</i>	vi
<b>I. The Alignment Matrixes:</b>	
<u>Quality Performance Accreditation Outcomes and Standards and The National Standards for Music</u>	
Outcome I: All students will demonstrate in academic and applied situations a high level of mastery of essential skills	1
Outcome II: All students will demonstrate effective communication skills	8
Outcome III: All students will demonstrate complex thinking skills in academic and applied situations	14
Outcome IV: All students will demonstrate the necessary characteristics to work effectively both independently and in groups	23
Outcome V: All students will demonstrate physical and emotional well-being	27
<b>II. The National Standards to Quality Performance Accreditation Spreadsheets</b>	29
<b>III. The Glossary</b>	40
<b>IV. Examples of Kansas District Curriculums &amp; Scope &amp; Sequence built on National Standards</b>	46
<b>V. Assessments</b>	63
<b>VI. Sample Lesson Plans</b>	74
<b>VII. Developmental Characteristics</b>	81
<b>VIII. Suggested Adaptations for Students in Special Education</b>	86
<b>IX. Scheduling Guidelines/Block Scheduling</b>	91
<b>X. Appendix: Quality Performance Accreditation Outcomes / Standards Resources</b>	98
	1199

## **Music Education in Kansas**

### **Mission Statement**

*To inspire all students and teachers to press toward excellence and creative confidence in music in order to become independent, wise, and humane individuals throughout their lives.*

### **Purpose Statement**

The purpose of the Kansas Music Education Standards is to:

1. Strengthen music education in Kansas.
2. Bring music education in Kansas into alignment with the National Standards developed by the Music Educators National Conference and endorsed by the U.S. Department of Education.
3. Provide guidance to Kansas schools in order to achieve the Quality Performance Accreditation Outcomes through music education.
4. Serve as a guide to Kansas schools in developing and/or revising music education curricula, K-12.

### **Outcome Statement**

Students will demonstrate a broad-based, well-grounded understanding of the nature, value, and meaning of music.

(adapted from the Introduction to the National Standards for Arts Education, p. 19)

## **Introduction**

### **Purpose of document**

This document completes the work of the Kansas Music Standards Writing Committee. The committee recognized that all Kansas educators are working to support their building school improvement plan as outlined through Quality Performance Accreditation in order to assure that every future Kansas high school graduate will have a demonstrated mastery of world class standards. The Music Standards Writing Committee recommended that the **National Standards for Music Education<sup>1</sup> be adopted as the Kansas Music Education Standards because the voluntary National Standards represent world class standards in music education.** Aligning Quality Performance Accreditation<sup>2</sup> with the National Standards for Music Education is the overall organizational structure of the Kansas Standards for Music Education. See the appendix for listing of the National Music Standards and the Quality Performance Accreditation Student Outcomes.

### **Format of Document**

Quality Performance Accreditation includes five Student Outcomes, each addressing a general area of human behavior. These outcomes are neither age nor discipline specific. Each outcome is supported by one or more Standards that delineate specific, measurable cognitive or affective skills. The National Standards for Music Education are comprised of nine Content Standards, each addressing a general area of musical behavior. Each Content Standard is supported by several Achievement Standards that delineate specific, measurable music skills. The Achievement Standards for the National Standards for Music Education are divided into four age appropriate categories: Grades K-4; Grades 5-8; Grades 9-12 Proficient; and Grades 9-12 Advanced. For the purpose of this document, the Achievement Skills will be listed as follows: •in Grades K-4 will be called BASIC LEVEL because they are foundation skills and will need to be mastered before moving upward regardless of the age of the student. •Achievement Skills listed in Grades 5-8 will be called INTERMEDIATE, •Achievement Skills listed in Grades 9-12 Proficient will be called PROFICIENT, and •Achievement Skills listed in Grades 9-12 Advanced will be called ADVANCED for the purpose of identifying students' baseline level and documenting student academic progress.

### **How to Use this Document**

The two documents are correlated by relating the cognitive or affective skills in the QPA Student Outcome Standards to the musical behaviors in the National Standards Achievement Standards. When one or more musical behaviors in the



Achievement Standard is the musical manifestation of the cognitive or affective skill in QPA, the Content and Achievement Standard is listed under the appropriate QPA Student Outcome and Standard. The words that tie the musical behavior to the cognitive or affective skill is typed in bold print to reinforce the connection.

**EXAMPLE:**

QPA Student Outcome I, Standard A:

**Read and comprehend a variety of sources.**

Ks. Music Ed. Standards Basic Level, Content Standard 5:

a) read whole, half, dotted half, quarter, and eighth notes

An Achievement Standard may appear under several QPA Outcomes and Standards but will have different behaviors bolded as appropriate. It should be noted that it is possible to place many of the Achievement Standards under more of the QPA Standards than has been done in this document. However, it is the purpose of this document to draw the strongest correlation between the Achievement Standards and QPA.

The newly adopted National Standards represent world class levels of knowledge and skills, but are voluntary. With this in mind, the Music Standards Writing Committee recognizes that discrepancies will exist for their implementation across Kansas due to differences in funding, staffing, teacher training, and student contact time. Indeed, various levels could be found within an individual district or program.

### **Alignment Matrix**

The "Alignment Matrix" portion of the Kansas Music Education Standards document is organized as follows:

- The "Alignment Matrix" portion is a written correlation between the QPA Student Outcome (at the top of each page), its supporting Standard(s) (creating columns), and the appropriate Achievement Standard with words bolded (listed Content Standard 1 through Content Standard 9) in columns below the QPA Standard for each of the four descriptive levels.
- The National Standards to Quality Performance Accreditation Outcomes spreadsheet is a graphic representation of the written correlation of the Alignment Matrix using the descriptive levels suggested by the Kansas Music Standards Writing Committee.

**The National Standards for Music Education is available from MENC at 1-800-828-0229**

This document may be used for several purposes and in several ways. The following scenarios are offered as illustrations.

### **Scenarios**

#### **Scenario #1:**

A building is targeting problem solving. The music teacher wants to support the school improvement process by providing data about problem solving in third grade music. The teacher turns to QPA Student Outcome III, Standard A, Basic Level (p. III/1) and identifies that the curriculum already has an outcome on improvising rhythmic ostinato accompaniments (Content Standard III, Achievement Standard B). The teacher gives the final assessment as a pretest to determine the baseline level for the third grade, teaches the unit, gives the final assessment, and documents the growth in the students' problem solving ability.

#### **Scenario #2**

A building has targeted problem solving. The music teacher has been asked to provide data for the local indicator. The music teacher is not sure what to teach that uses problem solving. The teacher turns to QPA Student Outcome III, Standard A (beginning on p. III/1-9) and begins to browse down the Achievement Standards until one is located that seems to fit the ability level of the music students in the class(es) to be monitored. The teacher designs a teaching unit including the final assessment. The final assessment is given as a pretest to determine the baseline level of the students, the unit is taught, the final assessment is given, the teacher documents the growth of the students' problem solving ability in the music activity and submits the documentation to the building QPA team for use as the local indicator.

#### **Scenario #3**

A building is making decisions concerning staffing, funding, or student contact time. The music teacher would like to provide evidence of the importance of music classes to the QPA process in that building. The teacher takes a copy of the music outcomes along with the National Standards to Quality Performance Accreditation Outcomes Spreadsheet to the building QPA team or administrator to show how many music outcomes/activities support the five QPA Student Outcomes.

#### Scenario #4

Questions have been raised concerning the contribution of music classes to the “core” education of the children of a particular building. The music teacher takes a copy of the music outcomes and the National Standards to Quality Performance Accreditation Spreadsheet to the administrator or Site Council to show that world class standards are being pursued in the music classroom, the music curriculum is being driven by the voluntary National Standards for Music Education, and how many of the outcomes support the five QPA Student Outcomes and Standards.

#### Scenario #5

A music department is wanting to revise the curriculum and correlate it to the National Standards for Music Education and Quality Performance Accreditation. The music staff uses the Alignment Matrix as a guide to develop a Scope and Sequence that is appropriate for the present level of staffing, funding, facilities, and student contact time.

## Notes

1. Excerpted from *National Standards for Arts Education*, published by Music Educators National Conference (MENC). Copyright 1994 by MENC. Reproduced with permission. The complete National Standards and additional materials relating to the Standards are available from Music Educators National Conference, 1806 Robert Fulton Drive, Reston, VA 20191 (telephone 800-828-0229).
2. *Kansas Quality Performance Accreditation*. The Kansas State Board of Education, reprinted August, 1995.

### **The National Standards for Music Content Standards**

1. Content Standard: Singing alone and with others, a varied repertoire of music
2. Content Standard: Performing on instruments, alone and with others, a varied repertoire of music
3. Content Standard: Improvising melodies, variations, and accompaniments
4. Content Standard: Composing and arranging music within specified guidelines
5. Content Standard: Reading and notating music
6. Content Standard: Listening to, analyzing, and describing music
7. Content Standard: Evaluating music and music performances
8. Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts
9. Content Standard: Understanding music in relation to history and culture

### **The Kansas Quality Performance Accreditation Student Outcomes**

#### **Student Outcome I**

All students will demonstrate in academic and applied situations a high level of mastery of essential skills

#### **Student Outcome II**

All students will demonstrate effective communication

#### **Student Outcome III**

All students will demonstrate complex thinking skills in academic and applied situations

#### **Student Outcome IV**

All students will demonstrate the necessary characteristics to work effectively both independently and in groups

#### **Student Outcome V**

All students will demonstrate physical and emotional well-being

## **I. The Alignment Matrixes**

27

26

# ALIGNMENT MATRIX

## QUALITY PERFORMANCE ACCREDITATION OUTCOMES AND STANDARDS

### and THE NATIONAL STANDARDS FOR MUSIC

**Outcome I:** All students will demonstrate in academic and applied situations a high level of mastery of essential skills.

#### BASIC LEVEL

QPA Standard A: Read and comprehend a variety of resources	QPA Standard B: Communicate clearly, both orally and in writing for a variety of purposes and audiences	QPA Standard C: Use mathematics and mathematical principles	QPA Standard D: Access and use information
<i>Content standard 5: Reading and notating music</i>	<i>Content Standard 1: Singing, alone and with others, a varied repertoire of music</i>	<i>Content Standard 1: Singing, alone and with others, a varied repertoire of music</i>	<i>Content Standard 4: Composing and arranging music within specified guidelines</i>
a) read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures b) use a system to read simple pitch notation in the treble clef in major keys c) identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing	a) sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo b) sing expressively, with appropriate dynamics, phrasing, and interpretation c) sing from memory a varied repertoire of songs representing genres and styles from diverse cultures d) sing ostinatos, partner songs, and rounds e) sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor	a) sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture and maintain a steady tempo <i>Content Standard 2: Perform on instruments alone and with others</i> a) perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo b) perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments d) echo short rhythms and melodic patterns	c) use a variety of sound sources when composing <i>Content Standard 5: Reading and notating music</i> a) read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures b) use a system to read simple pitch notation in the treble clef in major keys c) identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing d) use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher

Outcome I: All students will demonstrate in academic and applied situations a high level of mastery of essential skills.

## BASIC LEVEL (Continued)

**QPA Standard A:**  
Read and comprehend a variety of resources

**QPA Standard B:**  
Communicate clearly, both orally and in writing for a variety of purposes and audiences

*Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music*

- perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo
- perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments
- perform expressively a varied repertoire of music representing diverse genres and styles
- echo short rhythms and melodic patterns
- perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor
- perform independent instrumental parts while other students sing or play contrasting parts

**QPA Standard C:** Use mathematics and mathematical principles

*Content Standard 5: Reading and notating music*

- read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures
- use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher

**QPA Standard D:** Access and use information

*Content Standard 6: Listening to, analyzing, and describing music*

- identify simple music forms when presented aurally
- demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures
- use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances
- identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices

*Content Standard 7: Evaluating music and music performances*

- explain, using appropriate music terminology, their personal preferences for specific musical works and styles



Outcome I: All students will demonstrate in academic and applied situations a high level of mastery of essential skills.

## BASIC LEVEL (Continued)

**QPA Standard A:**  
Read and comprehend a variety of resources

**QPA Standard B:**  
Communicate clearly, both orally and in writing for a variety of purposes and audiences

*Content Standard 5: Reading and notating Music*

c) identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing

d) use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher

**QPA Standard C:**  
Use mathematics and mathematical principles

**QPA Standard D: Access and use information**

*Content Standard 9: Understanding music in relation to history and culture*

a) identify by genre or style aural examples of music from various historical periods and cultures

c) identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use

d) identify and describe roles of musicians in various music settings and cultures

Outcome I: All students will demonstrate in academic and applied situations a high level of mastery of essential skills.

## INTERMEDIATE

<p><b>QPA Standard A: Read and comprehend a variety of resources</b></p> <p><i>Content Standard 5: Reading and notating music</i></p> <p>a) read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter signatures</p> <p>c) identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression</p>	<p><b>QPA Standard B: Communicate clearly, both orally and in writing for a variety of purposes and audiences</b></p> <p><i>Content Standard 1: Singing, alone and with others, a varied repertoire of music</i></p> <p>a) sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles</p> <p>c) sing music representing diverse genres and cultures, with expression appropriate for the work being performed</p> <p><i>Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music</i></p> <p>a) perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control</p> <p><i>Content Standard 5: Reading and notating music</i></p> <p>c) identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression</p>	<p><b>QPA Standard C: Use mathematics and mathematical principles</b></p> <p><i>Content Standard 5: Reading and notating music</i></p> <p>a) read whole, half, quarter, eighth sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter signatures</p> <p>c) identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression</p>	<p><b>QPA Standard D: Access and use information</b></p> <p><i>Content Standard 4: Composing and arranging music within specified guidelines</i></p> <p>c) use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging</p> <p><i>Content Standard 5: Reading and notating music</i></p> <p>b) read at sight simple melodies in both the treble and bass clefs</p> <p><i>Content Standard 6: Listening to, analyzing, and describing music</i></p> <p>c) demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music</p> <p><i>Content Standard 9: Understanding music in relation to history and culture</i></p> <p>b) classify by genre and style a varied body of exemplary musical works and explain the characteristics that cause each work to be considered exemplary</p>
---	--	---	---

Outcome I: All students will demonstrate in academic and applied situations a high level of mastery of essential skills.

## PROFICIENT

**QPA Standard A:**  
Read and comprehend a  
variety of resources

**QPA Standard B:**  
Communicate clearly, both  
orally and in writing for a  
variety of purposes and  
audiences

**QPA Standard C:**  
Use mathematics and  
mathematical principles

**QPA Standard D: Access and  
use information**

*Content Standard 4: Composing and  
arranging music within specified  
guidelines*

c) compose and arrange music for  
voices and various acoustic and  
electronic instruments, demon-  
strating knowledge of the ranges  
and traditional usages of the sound  
sources

*Content Standard 6: Listening to,  
analyzing, and describing music*

b) Demonstrate extensive knowledge  
of the technical vocabulary of  
music

*Content Standard 9: Understanding  
music in relation to history and  
culture*

a) classify by genre or style and by  
historical period or culture unfamil-  
iar but representative aural  
examples of music and explain the  
reasoning behind their classifica-  
tions

b) identify sources of American music  
genres, trace the evolution of those  
genres, and cite well-known  
musicians associated with them

**Outcome I:** All students will demonstrate in academic and applied situations a high level of mastery of essential skills.

## PROFICIENT (Continued)

<p><b>QPA Standard A:</b> Read &amp; comprehend a variety of resources</p>	<p><b>QPA Standard B:</b> Communicate clearly, both orally and in writing, for a variety of purposes and audiences</p>	<p><b>QPA Standard C:</b> Use mathematics and mathematical principles</p>	<p><b>QPA Standard D: Access and use information</b></p> <p><i>Content Standard 9: Understanding music in relation to history and culture</i></p> <p>c) identify various roles that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements</p>
--	--	---	---

Outcome I: All students will demonstrate in academic and applied situations a high level of mastery of essential skills.

## ADVANCED

**QPA Standard A:**  
Read & comprehend a variety  
of resources

**QPA Standard B:**  
Communicate clearly, both  
orally and in writing, for a  
variety of purposes and audi-  
ences

**QPA Standard C:**  
Use mathematics and  
mathematical principles

**QPA Standard D: Access and  
use information**

*Content Standard 6: Listening to,  
analyzing, and describing music*

- d) demonstrate the ability to  
perceive and remember music  
events by describing in detail  
significant events occurring in a  
given aural example

*Content Standard 9: Understanding  
music in relation to history and  
culture*

- d) identify and explain the stylistic  
features of a given musical work  
that serve to define its aesthetic  
tradition and its historical or  
cultural context

- e) identify and describe music  
genres or styles that show the  
influence of two or more cultural  
traditions, identify the cultural  
source of each influence, and  
trace the historical conditions  
that produced the synthesis of  
influences

Outcome II: All students will demonstrate effective communication skills.

## BASIC LEVEL

**QPA Standard A:** Analyze, summarize, and comprehend what is read in all subject areas

*Content Standard 3: Improvising melodies, variations, and accompaniments*

- a) improvise "answers" in the same style to given rhythmic and melodic phrases

*Content Standard 4: Composing and arranging music within specified guidelines*

- a) create and arrange music to accompany readings or dramatizations

*Content Standard 5: Reading and notating music*

- c) identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing

*Content Standard 7: Evaluating music and music performances*

- a) devise criteria for evaluating performances and compositions

**QPA Standard B:** Write and orally communicate for clear articulation, analysis, conceptualization, synthesis, and summarization of information

*Content Standard 4: Composing and arranging music within specified guidelines*

- a) create and arrange music to accompany readings or dramatizations

*Content Standard 5: Reading and notating music*

- d) use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher

*Content Standard 6: Listening to, analyzing, and describing music*

- b) demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures

- c) use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances

*Content Standard 7: Evaluating music and music performances*

- b) explain, using appropriate music terminology, their personal preferences for specific musical works and styles

*Content Standard 9: Understanding music in relation to history and culture*

- b) describe in simple terms how elements of music are used in music examples from various cultures of the world
- c) identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use
- d) identify and describe roles of musicians in various music settings and cultures

Outcome II: All students will demonstrate effective communication skills.

## INTERMEDIATE

**QPA Standard A:** Analyze, summarize, and comprehend what is read in all subject areas

*Content Standard 1: Singing, alone and with others, a varied repertoire of music*

- b) sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory
- e) sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some songs performed from memory (choral ensemble)

*Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music*

- b) perform with expression and technical accuracy on at least one string, wind, percussion, or classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6
- e) perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3, on a scale of 1 to 6, including some solos performed from memory (instrumental ensemble)

*Content Standard 4: Composing and arranging music within specified guidelines*

- b) arrange simple pieces for voices or instruments other than those for which the pieces were written

*Content Standard 5: Reading and notating music*

- b) read at sight simple melodies in both the treble and bass clefs
- e) sightread, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6

**QPA Standard B:** Write and orally communicate for clear articulation, analysis, conceptualization, synthesis, and summarization of information

*Content Standard 1: Singing, alone and with others, a varied repertoire of music*

- c) sing music representing diverse genres and cultures, with expression appropriate for the work being performed

*Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music*

- c) perform music representing diverse genres and cultures, with expression appropriate for the work being performed

*Content Standard 4: Composing and arranging music within specified guidelines*

- b) arrange simple pieces for voices or instruments other than those for which the pieces were written

*Content Standard 5: Reading and notating music*

- b) read at sight simple melodies in both the treble and bass clefs
- d) use standard notation to record their musical ideas and the musical ideas of others

*Content Standard 6: Listening to, analyzing, and describing music*

- a) describe specific music events in a given aural example, using appropriate terminology
- c) demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music

Outcome II: All students will demonstrate effective communication skills.

## INTERMEDIATE (Continued)

**QPA Standard A:** Analyze, summarize, and comprehend what is read in all subject areas

*Content Standard 7: Evaluating music and music performances*

- a) develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing
- b) evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement

**QPA Standard B:** Write and orally communicate for clear articulation, analysis, conceptualization, synthesis, and summarization of information

*Content Standard 7: Evaluating music and music performances*

- b) evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement

*Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts*

- b) describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music

*Content Standard 9: Understanding music in relation to history and culture*

- a) describe distinguishing characteristics of representative music genres and styles from a variety of cultures
- b) classify by genre and style a varied body of exemplary musical works and explain the characteristics that cause each work to be considered exemplary



## Outcome II: All students will demonstrate effective communication skills

### PROFICIENT

**QPA Standard A:** Analyze, summarize, and comprehend what is read in all subject areas

*Content Standard 1: Singing, alone and with others, a varied repertoire of music*

- a) sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 4, on a scale of 1 to 6, including some songs performed from memory

*Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music*

- a) perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 4, on a scale of 1 to 6

*Content Standard 4: Composing and arranging music within specified guidelines*

- b) arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music

*Content Standard 5: Reading and notating music*

- a) demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used
- b) sightread, accurately and expressively, music with a level of difficulty of 3, on a scale of 1 to 6

*Content Standard 7: Evaluating music and music performances*

- a) evolve specific criteria for making informed, critical evaluations of the quality effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music

II/11

**QPA Standard B:** Write and orally communicate for clear articulation, analysis, conceptualization, synthesis, and summarization of information

*Content Standard 4: Composing and arranging music within specified guidelines*

- b) arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music

*Content Standard 5: Reading and notating music*

- a) demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used
- b) sightread, accurately and expressively, music with a level of difficulty of 3 on a scale of 2 to 6

*Content Standard 6: Listening to, analyzing, and describing music*

- a) analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices
- c) identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques

*Content Standard 7: Evaluating music and music performances*

- a) evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music
- b) evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models

Outcome II: All students will demonstrate effective communication skills.

## ADVANCED

**QPA Standard A:** Analyze, summarize, and comprehend what is read in all subject areas

*Content Standard 1: Singing, alone and with others, a varied repertoire of music*

- d) sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 5, on a scale of 1 to 6

*Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music*

- d) perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 5, on a scale of 1 to 6

*Content Standard 5: Reading and notating music*

- c) demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs
- d) interpret nonstandard notation symbols used by some 20th-century composers
- e) sightread, accurately and expressively, music with a level of difficulty of 4, on a scale of 1 to 6

**QPA Standard B:** Write and orally communicate for clear articulation, analysis, conceptualization, synthesis, and summarization of information

*Content Standard 5: Reading and notating music*

- c) demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transposition and clefs
- d) interpret nonstandard notation symbols used by some 20th-century composers

*Content Standard 6: Listening to, analyzing, and describing music*

- d) demonstrate the ability to perceive and remember music events by describing in detail significant events occurring in a given aural example
- f) analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive

*Content Standard 7: Evaluating music and music performances*

- c) evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions

*Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts*

- e) explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts

Outcome II: All students will demonstrate effective communication skills.

## ADVANCED (Continued)

QPA Standard A: Analyze, summarize, and comprehend what is read in all subject areas

QPA Standard B: Write and orally communicate for clear articulation, analysis, conceptualization, synthesis, and summarization of information

*Content Standard 9: Understanding music in relation to history and culture*

- d) identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context
- e) identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences

Outcome III: All students will demonstrate complex thinking skills in academic and applied situations.

## BASIC LEVEL

### QPA Standard A: Apply problem-solving skills

*Content Standard 3: Improvising melodies, variations, and accompaniments*

- improvise "answers" in the same style to given rhythmic and melodic phrases
- improvise simple rhythmic and melodic ostinato accompaniments
- improvise simple rhythmic variations and simple melodic embellishments on familiar melodies
- improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means

*Content Standard 4: Composing and arranging music within specified guidelines*

- create and arrange music to accompany readings or dramatizations
- create and arrange short songs and instrumental pieces within specified guidelines
- use a variety of sound sources when composing

### QPA Standard B: Find information; process, analyze, and synthesize it; and apply to new situations

*Content Standard 1: Singing, alone and with others, a varied repertoire of music*

- sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor

*Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music*

- perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor

*Content Standard 3: Improvising melodies, variations, and accompaniments*

- improvise "answers" in the same style to given rhythmic and melodic phrases
- improvise simple rhythm variations and simple melodic embellishments on familiar melodies
- improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means

### QPA Standard C: Use creative, imaginative, and divergent thinking to formulate and solve problems, and communicate results

*Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music*

- perform independent instrumental parts while other students sing or play contrasting parts

*Content Standard 3: Improvising melodies, variations, and accompaniments*

- improvise "answers" in the same style to given rhythmic and melodic phrases
- improvise simple rhythmic and melodic ostinato accompaniments
- improvise simple rhythmic variations and simple melodic embellishments on familiar melodies
- improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means

Outcome III: All students will demonstrate complex thinking skills in academic and applied situations.

## BASIC LEVEL (Continued)

**QPA Standard A:** Apply problem-solving skills

*Content Standard 6: Listening to, analyzing, and describing music*

- b) demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures

*Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts*

- a) identify similarities and differences in the meanings of common terms used in the various arts

**QPA Standard B:** Find information; process, analyze, and synthesize it; and apply to new situations

*Content Standard 4: Composing and arranging music within specified guidelines*

- a) create and arrange music to accompany readings or dramatizations
- b) create and arrange short songs and instrumental pieces within specified guidelines
- c) use a variety of sound sources when composing

*Content Standard 5: Reading and notating music*

- d) use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher

*Content Standard 6: Listening to, analyzing, and describing music*

- e) respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music

**QPA Standard C:** Use creative, imaginative, and divergent thinking to formulate and solve problems, and communicate results

*Content Standard 4: Composing and arranging music within specified guidelines*

- a) create and arrange music to accompany readings or dramatizations
- b) create and arrange short songs and instrumental pieces within specified guidelines
- c) use a variety of sound sources when composing

*Content Standard 6: Listening to, analyzing, and describing music*

- e) respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music

*Content Standard 7: Evaluating music and music performances*

- a) devise criteria for evaluating performances and compositions
- b) explain, using appropriate music terminology, their personal preferences for specific musical works and styles

Outcome III: All students will demonstrate complex thinking skills in academic and applied situations.

### BASIC LEVEL (Continued)

QPA Standard A: Apply problem-solving skills

QPA Standard B: Find information; process, analyze, and synthesize it; and apply to new situations

*Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts*

- b) identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music

*Content Standard 9: Understanding music in relation to history and culture*

- c) identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use

QPA Standard C: Use creative, imaginative, and divergent thinking to formulate and solve problems, and communicate results

Outcome III: All students will demonstrate complex thinking skills in academic and applied situations.

## INTERMEDIATE

**QPA Standard A: Apply problem-solving skills**

*Content Standard 3: Improvising melodies, variations, and accompaniments*

- improvise simple harmonic accompaniments
- improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys
- improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality

*Content Standard 4: Composing and arranging music within specified guidelines*

- compose short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance
- arrange simple pieces for voices or instruments other than those for which the pieces were written
- use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging

**QPA Standard B: Find information; process, analyze, and synthesize it; and apply to new situations**

*Content Standard 1: Singing, alone and with others, a varied repertoire of music*

- sing music written in two and three parts

*Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music*

- play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument

*Content Standard 3: Improvising melodies, variations, and accompaniments*

- improvise simple harmonic accompaniments
- improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys
- improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality

*Content Standard 4: Composing and arranging music within specified guidelines*

- compose short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance

**QPA Standard C: Use creative, imaginative, and divergent thinking to formulate and solve problems, and communicate results**

*Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music*

- perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control

*Content Standard 3: Improvising melodies, variations, and accompaniments*

- improvise simple harmonic accompaniments
- improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys
- improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality

*Content Standard 4: Composing and arranging music within specified guidelines*

- compose short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance



Outcome III: All students will demonstrate complex thinking skills in academic and applied situations.

## INTERMEDIATE (Continued)

**QPA Standard A: Apply problem-solving skills**

*Content Standard 6: Listening to, analyzing, and describing music*

- c) demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music

*Content Standard 7: Evaluating music and music performances*

- b) evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement

*Content Standard 9: Understanding music in relation to history and culture*

- c) compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed

**QPA Standard B: Find information; process, analyze, and synthesize it; and apply to new situations**

- b) arrange simple pieces for voices or instruments other than those for which the pieces were written
- c) use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging

*Content Standard 5: Reading and notating music*

- d) use standard notation to record their musical ideas and the musical ideas of others

*Content Standard 6: Listening to, analyzing, and describing music*

- b) analyze the uses of elements of music in aural examples representing diverse genres and cultures

*Content Standard 7: Evaluating music and music performances*

- a) develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing

*Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts*

- a) compare in two or more arts how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art

**QPA Standard C: Use creative, imaginative, and divergent thinking to formulate and solve problems, and communicate results**

- b) arrange simple pieces for voices or instruments other than those for which the pieces were written
- c) use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging

*Content Standard 5: Reading and notating music*

- d) use standard notation to record their musical ideas and the musical ideas of others

*Content Standard 7: Evaluating music and music performances*

- a) develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing

- b) evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement



Outcome III: All students will demonstrate complex thinking skills in academic and applied situations.

## PROFICIENT

**QPA Standard A: Apply problem-solving skills**

*Content Standard 3: Improvising melodies, variations, and accompaniments*

- improvise stylistically appropriate harmonizing parts
- improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys
- improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality

*Content Standard 4: Composing and arranging music within specified guidelines*

- compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect
- arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music
- compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of the sound sources

**QPA Standard B: Find information; process, analyze, and synthesize it; and apply to new situations**

*Content Standard 3: Improvising melodies, variations, and accompaniments*

- improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys
- improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality

*Content Standard 4: Composing and arranging music within specified guidelines*

- compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect
- arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music
- compose and arrange music for voices and various acoustic and electronic instruments demonstrating knowledge of the ranges and traditional usages of the sound sources

**QPA Standard C: Use creative, imaginative, and divergent thinking to formulate and solve problems, and communicate results**

*Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music*

- perform in small ensembles with one student on a part

*Content Standard 3: Improvising melodies, variations, and accompaniments*

- improvise stylistically appropriate harmonizing parts

- improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys

- improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality

*Content Standard 4: Composing and arranging music within specified guidelines*

- compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect

Outcome III: All students will demonstrate complex thinking skills in academic and applied situations.

## PROFICIENT (Continued)

**QPA Standard A: Apply problem-solving skills**

*Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts*

- b) compare characteristics of two or more arts within a particular historical period or style and cite samples from various cultures

**QPA Standard B: Find information; process, analyze, and synthesize it; and apply to new situations**

*Content Standard 5: Reading and notating music*

- a) demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used

*Content Standard 6: Listening to, analyzing, and describing music*

- a) analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices

- c) identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques

**QPA Standard C: Use creative, imaginative, and divergent thinking to formulate and solve problems, and communicate results**

- b) arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music

- c) compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of the sound sources

*Content Standard 7: Evaluating music and music performances*

- a) evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music

BEST COPY AVAILABLE

Outcome III: All students will demonstrate complex thinking skills in academic and applied situations.

## PROFICIENT (Continued)

QPA Standard A: Apply problem-solving skills

QPA Standard B: Find information; process, analyze, and synthesize it; and apply to new situations

*Content Standard 7: Evaluating music and music performances*

- b) evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models

*Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts*

- a) explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts and cite examples
- b) compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures

QPA Standard C: Use creative, imaginative, and divergent thinking to formulate and solve problems, and communicate results

*Content Standard 9: Understanding music in relation to history and culture*

- a) classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications

Outcome III: All students will demonstrate complex thinking skills in academic and applied situations.

## ADVANCED

**QPA Standard A:** Apply problem-solving skills

*Content Standard 3: Improvising melodies, variations, and accompaniments*

- d) improvise stylistically appropriate harmonizing parts in a variety of styles
- e) improvise original melodies in a variety of styles, over given chord progressions, each in a consistent style, meter, and tonality

*Content Standard 4: Composing and arranging music within specified guidelines*

- d) compose music, demonstrating imagination and technical skill in applying the principles of composition

*Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts*

- d) compare the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures

**QPA Standard B:** Find information; process, analyze, and synthesize it; and apply to new situations

*Content Standard 3: Improvising melodies, variations, and accompaniments*

- e) improvise original melodies in a variety of styles, over given chord progressions, each in a consistent style, meter, and tonality

*Content Standard 4: Composing and arranging music within specified guidelines*

- d) compose music, demonstrating imagination and technical skill in applying (specific) principles of composition

*Content Standard 5: Reading and notating music*

- c) demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs

*Content Standard 6: Listening to, analyzing, and describing music*

- e) compare ways in which musical materials are used in a given example relative to ways in which they are used in other works of the same genre or style

- f) analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive

**QPA Standard C:** Use creative, imaginative, and divergent thinking to formulate and solve problems, and communicate results

*Content Standard 1: Singing, alone and with others, a varied repertoire of music*

- f) Sing in small ensembles with one student on a part

*Content Standard 3: Improvising melodies, variations, and accompaniments*

- d) improvise stylistically appropriate harmonizing parts in a variety of styles

- e) improvise original melodies in a variety of styles, over given chord progressions, each in a consistent style, meter, and tonality

*Content Standard 4: Composing and arranging music within specified guidelines*

- d) compose music, demonstrating imagination and technical skill in applying the principles of composition

*Content Standard 7: Evaluating music and music performances*

- c) evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feeling and emotions

BEST COPY AVAILABLE

**Outcome IV:** All students will demonstrate the necessary characteristics to work effectively both independently and in groups.

## BASIC LEVEL

**QPA Standard A:** Work collaboratively in teams

*Content Standard 1: Singing, alone and with others, a varied repertoire of music*

- e) sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor

*Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music*

- e) perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor
- f) perform independent instrumental parts while other students sing or play contrasting parts

**QPA Standard B:** Work together without prejudice, bias, or discrimination, using techniques to separate people from problems, focusing on interests not positions, inventing options for mutual gain, and using objective criteria

*Content Standard 1: Singing, alone, and with others, a varied repertoire of music*

- c) sing from memory a varied repertoire of songs representing genres and styles from diverse cultures

*Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music*

- c) perform expressively a varied repertoire of music representing diverse genres and styles

*Content Standard 6: Listening to, analyzing, and describing music*

- b) demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures

**Outcome IV:** All students will demonstrate the necessary characteristics to work effectively both independently and in groups.

## INTERMEDIATE

### QPA Standard A: Work collaboratively in teams

*Content Standard 1: Singing, alone and with others, a varied repertoire of music*

- a) sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles
- d) sing music written in two and three parts
- e) sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some songs performed from memory (choral ensemble)

*Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music*

- a) perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control
- e) perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3, on a scale of 1 to 6, including some solos performed from memory (instrumental ensemble/class)

*Content Standard 5: Reading and notating music*

- e) sightread, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6 (choral or instrumental ensemble or class)

**QPA Standard B:** Work together without prejudice, bias, or discrimination, using techniques to separate people from problems, focusing on interests not positions, inventing options for mutual gain, and using objective criteria

*Content Standard 1: Singing, alone and with others, a varied repertoire of music*

- c) perform music representing diverse genres and cultures, with expression appropriate for the work being performed

*Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music*

- c) perform music representing diverse genres and cultures, with expression appropriate for the work being performed

*Content Standard 6: Listening to, analyzing, and describing music*

- b) analyze the uses of elements of music in aural examples representing diverse genres and cultures

**Outcome IV:** All students will demonstrate the necessary characteristics to work effectively both independently and in groups.

## PROFICIENT

### QPA Standard A: Work collaboratively in teams

*Content Standard 1: Singing, alone and with others, a varied repertoire of music*

- b) sing music written in four parts, with and without accompaniment
- c) demonstrate well-developed ensemble skills

*Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music*

- b) perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills
- c) perform in small ensembles with one student on a part

*Content Standard 5: Reading and notating music*

- b) sightread, accurately and expressively, music with a level of difficulty of 3, on a scale of 1 to 6 (ensemble/class)

**QPA Standard B:** Work together without prejudice, bias, or discrimination, using techniques to separate people from problems, focusing on interests not positions, inventing options for mutual gain, and using objective criteria

*Content Standard 1: Singing, alone and with others, a varied repertoire of music*

- c) demonstrate well-developed ensemble skills

*Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music*

- b) perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills
- c) perform in small ensembles with one student on a part

*Content Standard 6: Listening to, analyzing, and describing music*

- a) analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices

**Outcome IV:** All students will demonstrate the necessary characteristics to work effectively both independently and in groups.

## ADVANCED

### QPA Standard A: Work collaboratively in teams

*Content Standard 1: Singing, alone and with others, a varied repertoire of music*

- e) sing music written in more than four parts
- f) sing in small ensembles with one student on a part

*Content Standard 5: Reading and notating music*

- e) sightread, accurately and expressively, music with a level of difficulty of 4, on a scale of 1 to 6 (Choral or instrumental ensemble or class)

**QPA Standard B:** Work together without prejudice, bias, or discrimination, using techniques to separate people from problems, focusing on interests not positions, inventing options for mutual gain, and using objective criteria

*Content Standard 1: Singing, alone and with others, a varied repertoire of music*

- e) sing music written in more than four parts
- f) sing in small ensembles with one student on a part

*Content Standard 5: Reading and notating music*

- e) sightread, accurately and expressively, music with a level of difficulty of 4, on a scale of 1 to 6 (Choral or instrumental ensemble or class)



Outcome V: All students will demonstrate physical and emotional well-being.

## BASIC LEVEL

QPA Standard A: Have the knowledge, skills, and behaviors essential to live a healthy and productive life

*Content Standard 7: Evaluating music and music performances*

- b) explain, using appropriate music terminology, their personal preferences for specific musical works and styles

*Content Standard 9: Understanding music in relation to history and culture*

- e) demonstrate audience behavior appropriate for the context and style of music performed

## INTERMEDIATE

QPA Standard A: Have the knowledge, skills, and behaviors essential to live a healthy and productive life

*Content Standard 7: Evaluating music and music performances*

- a) develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing

## PROFICIENT

QPA Standard A: Have the knowledge, skills, and behaviors essential to live a healthy and productive life

*Content Standard 7: Evaluating music and music performances*

- a) evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music

**Outcome V:** All students will demonstrate physical and emotional well-being.

## **ADVANCED**

**QPA Standard A:** Have the knowledge, skills, and behaviors essential to live a healthy and productive life

*Content Standard 7: Evaluating music and music performances*

- c) evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions

## **II. The National Standards to Quality Performance Accreditation Spreadsheets**

**Note:** To read the matrix, the Quality Performance Accreditation student outcomes and standards are listed at the top, the National Content and Achievement Standards for Music are listed down the sides. The “x’s” show which Quality Performance Accreditation outcomes and standards correspond with the National Standards.

QPA	I. A	I. B	I. C	I. D	II. A	II. B	III. A	III. B	III. C	IV. A	IV. B	V. A
<b>Content Standard 1: Singing a varied repertoire of music</b>												
<b>Basic Achievement Standard</b>												
1. a	X	X										
1. b	X											
1. c	X											
1. d	X											
1. e	X											
<b>Intermediate Achievement Standard</b>												
1. a	X											
1. b												
1. c	X											
1. d												
1. e												
<b>Proficient Achievement Standard</b>												
1. a												
1. b												
1. c												
<b>Advanced Achievement Standard</b>												
1. d												
1. e												
1. f												
<b>Content Standard 2: Performing on instruments</b>												
<b>Basic Achievement Standard</b>												
2. a	X	X										
2. b	X	X										
2. c	X											
2. d	X	X										
2. e	X											
2. f	X											
<b>Intermediate Achievement Standard</b>												
2. a												
2. b												
2. c												
2. d												
2. e												
2. f												
<b>Proficient Achievement Standard</b>												
2. a												
2. b												
2. c												
2. d												
2. e												
2. f												
<b>Advanced Achievement Standard</b>												
2. a												
2. b												
2. c												
2. d												
2. e												
2. f												
<b>Content Standard 3: Improvising</b>												
<b>Basic Achievement Standard</b>												
3. a												
3. b												
3. c												
3. d												
<b>Intermediate Achievement Standard</b>												
3. a												
3. b												
3. c												
<b>Proficient Achievement Standard</b>												
3. a												
3. b												
3. c												
<b>Advanced Achievement Standard</b>												
3. d												
3. e												
<b>Content Standard 4: Composing/arranging music/guidelines</b>												
<b>Basic Achievement Standard</b>												
4. a												
4. b												
4. c												
<b>Intermediate Achievement Standard</b>												
4. a												
4. b												
4. c												
<b>Proficient Achievement Standard</b>												
4. a												
4. b												
4. c												
<b>Advanced Achievement Standard</b>												
4. d												
<b>Content Standard 5: Reading and notating music</b>												
<b>Basic Achievement Standard</b>												
5. a												
5. b												
5. c												
5. d												
<b>Intermediate Achievement Standard</b>												
5. a												
5. b												
5. c												
5. d												
<b>Proficient Achievement Standard</b>												
5. a												
5. b												
5. c												
5. d												
<b>Advanced Achievement Standard</b>												
5. a												
5. b												
5. c												
5. d												

[illegible]

National Content Standard I: Singing, alone and with others, a varied repertoire of music.									
QPA Outcomes	I. A	I. B	I. C	I. D	II. A	II. B	III. A	III. B	V. A
<b>Basic Achievement Standard</b>									
1. a	X								
1. b	X								
1. c	X								
1. d	X								
1. e	X						X		
<b>Intermediate Achievement Standard</b>									
1. a	X								
1. b									
1. c	X								
1. d							X		
1. e									
<b>Proficient Achievement Standard</b>									
1. a									
1. b									
1. c									
<b>Advanced Achievement Standard</b>									
1. d									
1. e									
1. f									

BEST COPY AVAILABLE

National Content Standard 2: Performing on Instruments, alone and with others,										
a varied repertoire of music.										
QPA Outcomes	I. A	I. B	II. C	I. D	II. A	II. B	III. A	III. B	III. C	V. A
Basic Achievement Standard										
2. a	X	X	X							
2. b	X	X	X							
2. c	X	X	X							
2. d	X	X	X							
2. e	X	X	X							
2. f	X	X	X							
Intermediate Achievement Standard										
2. a	X									
2. b										
2. c										
2. d										
2. e										
Proficient Achievement Standard										
2. a										
2. b										
2. c										
2. d										
2. e										
Advanced Achievement Standard										
2. d										

BEST COPY AVAILABLE



National Content Standard 3: Improvising melodies, variations, and accompaniments.										
QPA Outcomes	I. A	I. B	I. C	I. D	II. A	II. B	III. A	III. B	III. C	V. A
Basic Achievement Standard										
3. a					X		X	X		
3. b							X	X		
3. c							X	X		
3. d							X	X		
Intermediate Achievement Standard										
3. a							X	X		
3. b							X	X		
3. c							X	X		
Proficient Achievement Standard										
3. a							X	X		
3. b							X	X		
3. c							X	X		
Advanced Achievement Standard										
3. d							X	X		
3. e							X	X		

BEST COPY AVAILABLE



Content Standard 4: Composing and arranging music within specified guidelines.											
QPA Outcomes	I. A	I. B	I. C	I. D	II. A	II. B	III. A	III. B	III. C	IV. A	V. A
Basic Achievement Standard											
4. a						X		X			
4. b								X			
4. c				X				X			
Intermediate Achievement Standard											
4. a								X			
4. b					X	X		X			
4. c				X				X			
Proficient Achievement Standard											
4. a								X			
4. b					X	X		X			
4. c				X				X			
Advanced Achievement Standard											
4. d								X			

BEST COPY AVAILABLE

National Content Standard 5: Reading and notating music.										
QPA Outcomes	I. A	I. B	I. C	I. D	II. A	II. B	III. A	III. B	IV. A	V. A
Basic Achievement Standard										
5. a	X		X	X						
5. b	X		X	X						
5. c	X	X	X	X						
5. d	X	X	X	X		X				
Intermediate Achievement Standard										
5. a	X		X							
5. b	X		X	X						
5. c	X	X	X							
5. d	X		X			X		X		
5. e	X		X			X		X	X	
Proficient Achievement Standard										
5. a	X		X			X		X		
5. b	X		X			X		X	X	
Advanced Achievement Standard										
5. c	X		X			X		X		
5. d	X		X			X		X		
5. e	X		X			X		X	X	X

BEST COPY AVAILABLE

National Content Standard 6: Listening to, analyzing, and describing music.										
QPA Outcomes	I. A	I. B	I. C	I. D	II. A	II. B	III. A	III. B	III. C	V. A
Basic Achievement Standard										
6. a			X							
6. b			X		X					
6. c			X		X					
6. d			X					X		
6. e										
Intermediate Achievement Standard										
6. a						X				
6. b								X		
6. c			X		X					
Proficient Achievement Standard										
6. a						X				
6. b			X							
6. c					X					
Advanced Achievement Standard										
6. d			X			X				
6. e								X		
6. f						X				

BEST COPY AVAILABLE

Content Standard 7: Evaluating music and music performances.										
QPA Outcomes	I. A	I. B	I. C	I. D	II. A	II. B	III. A	III. B	IV. A	V. A
Basic Achievement Standard										
7. a										
7. b				X		X				X
Intermediate Achievement Standard										
7. a								X		X
7. b					X	X		X		
Proficient Achievement Standard										
7. a					X	X				X
7. b					X	X		X		
Advanced Achievement Standard										
7. c						X				X

BEST COPY AVAILABLE

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts.											
QPA Outcomes	I. A	I. B	I. C	I. D	II. A	II. B	III. A	III. B	III. C	IV. A	IV. B V. A
Basic Achievement Standard											
8. a											
8. b							X				
Intermediate Achievement Standard											
8. a								X			
8. b						X					
Proficient Achievement Standard											
8. a						X		X			
8. b						X	X	X			
8. c						X					
Advanced Achievement Standard											
8. d											
8. e						X					

BEST COPY AVAILABLE

Content Standard 9: Understanding music in relation to history and culture.												
QPA Outcomes	I. A	I. B	I. C	I. D	II. A	II. B	III. A	III. B	III. C	IV. A	IV. B	V. A
Basic Achievement Standard												
9. a				X								
9. b					X							
9. c			X		X			X				
9. d			X		X							
9. e												X
Intermediate Achievement Standard												
9. a						X						
9. b			X		X							
9. c							X					
Proficient Achievement Standard												
9. a			X		X				X			
9. b			X		X							
9. c			X		X							
Advanced Achievement Standard												
9. d			X			X						
9. e			X		X							

BEST COPY AVAILABLE

### **III. The Glossary**

109

108

## SELECTED GLOSSARY

\* An asterisk denotes words defined elsewhere in the glossary.

**A cappella.** Choral music without instrumental \*accompaniment.

**Accompaniment.** The musical background for a principal part or parts.

**Achievement Skills.** For the purpose of this document, the Achievement Skills listed in Grades K-4 will be called BASIC LEVEL because they are foundation skills and will need to be mastered before moving upward regardless of the age of the student. The Achievement Skills listed in Grades 5-8 will be called INTERMEDIATE, Achievement Skills listed in Grades 9-12 Proficient will be called PROFICIENT, and Achievement Skills listed in Grades 9-12 Advanced will be called ADVANCED for the purpose of identifying students baseline level and documenting student academic progress.

**Acoustic.** Not electric, especially with reference to the guitar or double bass.

**Advanced.** See Achievement Skills.

**Alla breve.** The \*meter signature  $\text{C}$  indicating the equivalent of  $\frac{2}{2}$  time.

**Analysis.** The study of musical structure applied to actual works or performances.

**Answer.** In a fugue, a statement of the subject immediately following its statement in the prevailing key.

**Arrange.** The adaptation of a musical work.

**Articulation.** In performance, the characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected.

**Basic.** See Achievement Skills.

**Canon.** A composition for two or more voices in which one voice enters after another in exact imitation of the first. A round is the simplest type of canon.



**Chord.** Three or more pitches sounded simultaneously or functioning as if sounded simultaneously.

**Chord progression.** A succession of two or more chords.

**Chordal style.** A style or texture consisting of \*chords whose pitches are sounded simultaneously.

**Classroom instruments.** Instruments typically used in the general music classroom, including, for example, recorder-type instruments, chorded zithers, mallet instruments, pitched and non pitched percussion instruments, \*fretted instruments, keyboard instruments, and electronic instruments.

**Clef.** A sign placed at the beginning of a staff to indicate the position of some particular pitch, and, by extension, the pitches represented by all of the staff's lines and spaces.

**Compose.** The activity of creating a musical work.

**Curwen hand signs.** A system of hand signs developed to facilitate singing by \*solfège symbols.

**Dalcroze method.** A system of musical education developed by Emile Jaques-Dalcroze (1865-1950), based on the idea of experiencing music and developing music abilities through rhythmic movement.

**Dynamic levels, dynamics.** Degrees of loudness.

**Elements of music.** Pitch, rhythm, harmony, \*dynamics, phrasing, \*style, and interpretation and appropriate variations in dynamics and \*tempo.

**Embellishment.** The modification of music, usually but not always through the addition of notes.

**Ensemble.** (1) A group of performers who perform together, whether instrumentalists, singers, or some combination. (2) The degree to which a group of performers performs with appropriate balance and well-coordinated articulation.

**Form.** The overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variations, sonata-allegro) and the interrelationships of music events within the overall structure.

**Fretted instruments.** Instruments with frets (strips of material across the fingerboard allowing the strings to be stopped at predetermined locations), such as guitar, ukulele, and sitar.

**Genre.** A type or category of music (e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland).

**Harmony.** The relationship of tones considered as they sound simultaneously, and the way such relationships are organized in time; also, any particular collection of pitches sounded simultaneously, termed a \*chord.

**Improvise.** The creation of music in the course of performance.

**Intermediate.** See Achievement Skills.

**Interval.** The relationship between two pitches.

**Intonation.** The degree to which pitch is accurately produced in performance, particularly among the players in an ensemble.

**Key.** In tonal music, the pitch relationships that establish a single pitch as a tonal center or tonic with respect to which the remaining pitches have subordinate functions.

**Kodály system.** A system of music education for children developed by the Hungarian composer Zoltan Kodály (1882-1967). The method aims to achieve universal musical literacy by teaching children to sing from notes using a “moveable do” \*solfège system and a progressive repertory of songs and exercises based on Hungarian folk material.

**Level of difficulty.** For purposes of these standards, music is classified into six levels of difficulty.

Level 1 - Very easy. Easy keys, \*meters, and rhythms; limited ranges.

Level 2 - Easy. May include changes of tempo, key, and meter; modest ranges.

Level 3 - Moderately easy. Contains moderate technical demands, expanded ranges, and varied interpretive requirements.

Level 4 - Moderately difficult. Requires well-developed \*technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.

Level 5 - Difficult. Requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle \*dynamic requirements

Level 6 - Very difficult. Suitable for musically mature students of exceptional competence.

**Melody.** In the most general sense, a coherent succession of pitches. Refers to successive rather than simultaneous sounds.

**Meter.** The grouping in which a succession of rhythmic pulses or beats is organized, indicated by a \*meter signature at the beginning of a work.

**Meter Signature.** An indicator of the \*meter of a musical work, usually presented in the form of a fraction, the denominator of which indicates the unit of measurement and the numerator of which indicates the number of units that make up a measure.

**MIDI (Musical Instrument Digital Interface).** Standard specifications that enable electronic instruments such as the synthesizer, sampler, sequencer, and drum machine from any manufacturer to communicate with one another and with computers.

**Modality.** A musical system based on the use of a \*mode or modes, as distinct especially from \*tonality; also that quality of a work that is attributable to its use of a specific mode.

**Mode.** Any of a series of loosely related concepts employed in the study and classification of both \*scales and \*melodies. Most of the modes differ from the major and minor scales in the location of the half steps.

**Modulation.** In tonal music, the process of changing from one \*key to another, or the result of such change.

**Notation.** Any means of writing down music.

**Orff-Schulwerk.** A system of music education developed by the German composer Carl Orff (1895-1982). It is intended for groups of children singing and playing together, and it emphasizes the development of creativity and the ability to \*improvise. Orff designed a special set of percussion instruments for which he composed five volumes of Music for Children embodying his ideas.

**Ostinato.** A short musical pattern that is repeated persistently throughout a composition.

**Pentatonic.** A \*scale consisting of five pitches or pitch classes; music based on such a \*scale.

**Phrase.** By analogy with language, a unit of musical syntax.

**Phrasing.** The realization, in performance, of the \*phrase structure of a work; the phrase structure itself.

**Proficient.** See Achievement Skills.

**Round.** See canon.

**Rubric.** A common method for designing tasks and assessments; a set of criteria that a student must meet to demonstrate achievement of the task. See pages 69-70.

**Scale.** A collection of pitches arranged in order from lowest to highest or from highest to lowest.

**Score.** The notation of a work, especially one for \*ensemble, presented in such a way that simultaneous moments in all voices or parts are aligned vertically. In a full score, each voice or part is notated on its own \*staff.

**Sequencer.** A device that can record, edit, store, and play back digital data that represents a musical performance.

**Solfège syllables.** The designation of pitches by means of conventional syllables rather than letter names.

**Staff.** A group of equidistant horizontal lined, now always five, on which notes are placed in such a way as to indicate pitch.

**Staves.** The plural of \*staff.

**Style.** The distinctive or characteristic manner in which the \*elements of music are treated. In practice, the term may be applied to, for example, composers (the style of Copland), periods (Baroque style), media (keyboard style), nations (French style), \*form or type of composition (fugal style, contrapuntal style), or \*genre (operatic style, bluegrass style).

**Syncopation.** A displacement of either the beat or the normal accent of a piece of music.

**Synthesizer.** An electronic instrument used to generate sounds.

**Technical accuracy, technical skills.** The ability to perform with appropriate \*timbre, \*intonation, and diction and to play or sing the correct pitches and rhythms.

**Tempo.** The speed at which music is performed.

**Timbre.** The character or quality of a sound that distinguishes one instrument, voice, or other sound source from another.

**Tonality.** The harmonic relationship of tones with respect to a definite center or point of rest; fundamental to much of Western music from ca. 1600.

**Transposition.** The rewriting or performance of music at a pitch other than the original one.

**Variation.** A technique of modifying a given musical idea; a form based on a series of such modifications.

Major sources for this glossary include The New Harvard Dictionary of Music and National Standards for Arts Education.

#### IV. Examples of Kansas District Curriculums and a Scope and Sequence Built on the National Standards

Note: The following district curriculums have been developed with the National Standards as a foundation. Each has unique content and achievement standard descriptions which may or may not coincide with the wording of the National Standards. Committee comments and additions to these original documents will be found in *italics* within brackets. These additions have been added to emphasize the multiple ways that alignment between the Kansas Music Education Standards and work of individual districts or a consortium of districts can be achieved. The Kansas Music Education Standards are identified by a capital letter (ability level: Basic, Intermediate, Proficient, Advanced); number (content standard); and lower case letter (achievement standard). Thus [B4a] would refer to Basic level, content standard 4, achievement standard a.

## **Andover U.S.D. 385 Music Curriculum**

---

### **National Content Standard #1:**

**Singing alone, and with others a varied repertoire of music**

**USD 385 Music Exit Outcome #1**

**Demonstrate in performance, alone and with others, basic skills and techniques of music**

**USD 385 Music Program Outcome #1**

**A basic knowledge of music and its components**

### **Concept: Harmony**

#### **Grade Levels:**

**K-8**

**8th Grade Girls Choir**

**7-8 Grade Girls Choir**

#### **Contributors**

**Nancy Dain, Andover Middle School  
Susan Gillespie, Andover Intermediate School  
Michelle Schwien, Martin Primary School  
Charles Forsyth, Andover High School**

**Andover USD 385  
202 West Market**

**Box 248**

**Andover KS 67002-0248**

## Andover Music Curriculum - Concept: Harmony

Nancy Dain, Contributor

### Course Name: Kindergarten Music

Skill District Exit Outcomes Program Exit Outcomes

Harmony 1,2,3,7,8 1,2,3

The student will:

#### 4. demonstrate harmony through playing

- perform 1 chordal change in a song [B2b]
- create and improvise an accompaniment using plucking, strumming, and chordal playing [B4b]
- perform songs with student instrumental accompaniment [B2f]

### Course Name: First Grade Music

Skill District Exit Outcomes Program Exit Outcomes

Harmony 1,2,3,7,8 1,2,3

The student will:

#### 4. demonstrate harmony through playing

- perform up to 2 chordal changes in a song [B2b]
- create and improvise an accompaniment using plucking, strumming, and chordal playing [B4b]
- perform songs with student instrumental accompaniment [B2f]

### Course Name: Second Grade Music

Skill District Exit Outcomes Program Exit Outcomes

Harmony 1,2,3,7,8 1,2,3



The student will:

#### 4. demonstrate harmony through playing

- a. perform 2 part rounds [B2b]
- b. perform up to 3 chordal changes in a song [B2b]
- c. create and improvise an accompaniment using plucking, strumming, and chordal playing [B4b]
- d. perform songs with student instrumental accompaniment [B2f]

Course Name: **Third Grade Music**

Skill District Exit Outcomes Program Exit Outcomes

Harmony 1,2,3,7,8 1,2,3

The student will:

#### 4. demonstrate harmony through singing and playing

- a. perform 2 part rounds [B2b]
- b. perform songs with student instrumental accompaniment [B2f]

Course Name: **Fourth Grade Music**

Skill District Exit Outcomes Program Exit Outcomes

Harmony 1,2,3,7,8 1,2,3

The student will:

#### 4. demonstrate harmony through singing and playing

- a. perform 2 and 3 part rounds [B2b]
- b. perform I, IV and V7 chords in C, F and G keys [B2b]
- c. perform songs with student instrumental accompaniment [B2f]

**Course Name: Fifth Grade Music**

**Skill** District Exit Outcomes Program Exit Outcomes

**Harmony** 1,2,3,7,8 1,2,3

The student will:

**4. demonstrate harmony through singing and playing**

- a. perform 2 and 3 part rounds [B2b]
- b. harmonize melodies in 2 parts [I3a]
- c. perform harmony from a notated score [I5b]
- d. perform I, IV and V7 chords in C, F and G keys [I2b]
- e. perform and sing with student instrumental accompaniment [B2f]

**Course Name: Sixth Grade Music**

**Skill** District Exit Outcomes Program Exit Outcomes

**Harmony** 1,2,3,7,8 1,2,3

The student will:

**4. demonstrate harmony through singing and playing**

- a. demonstrate part-singing ability individually and in small groups [I1d]
- b. harmonize melodies in 2 parts [I3a]
- c. perform harmony from a notated score [I5b]

Course Name: **Seventh Grade Music**

Skill	District Exit Outcomes	Program Exit Outcomes
<b>Singing</b>	<b>1,2,3,7,8</b>	<b>1,2,3</b>

The student will:

**4. demonstrate harmony through singing and playing**

- a. perform 3 and 4 part rounds [B1d]
- b. demonstrate part-singing ability individually and in small groups [I1a]
- c. harmonize melodies in 2 parts [I3a]
- d. perform harmony from a notated score [I5b]
- e. perform I, IV and V7 chords in C, F and G keys [I2b]

Course Name: **Eighth Grade Music**

Skill	District Exit Outcomes	Program Exit Outcomes
<b>Harmony</b>	<b>1,2,3,7,8</b>	<b>1,2,3</b>

The student will:

**4. demonstrate harmony through singing and playing**

- a. harmonize melodies in 2 and 3 parts [I3a]
- b. demonstrate part-singing ability individually and in small groups [I1a]
- c. sing in a moveable seating chart for matching strong and weak part-singers [I1a]

Course Name: **Eighth Grade Girls' Choir**

Skill	District Exit Outcomes	Program Exit Outcomes
<b>Harmony</b>	<b>1,2,3,7,8</b>	<b>1,3</b>

The student will:

**6. sing melodies in more than one part**

- a. harmonize melodies in 2 and 3 parts [I3a]
- b. demonstrate part-singing abilities individually and in small groups [I1a]
- c. sing in a moveable seating chart for matching strong and weak part-singers [I1a]
- d. rotate from singing melody to harmony on an every-other-song basis
  - 1.) to train the harmonic ear on an equal basis with the melodic ear [I1d]
  - 2.) to become a flexible singer who sings any part well and does not become labeled a “soprano” or “alto” during the middle school years [I1a]

**Course Name: Seventh and Eighth Grade Girls’ Choir**

Skill	District Exit Outcomes	Program Exit Outcomes
<b>Singing</b>	<b>1,2,3,7,8</b>	<b>1,3</b>

The student will:

**6. sing melodies in more than one part**

- a. harmonize melodies in 2 and 3 parts [I3a]
- b. demonstrate part-singing abilities individually and in small groups [I1a]
- c. sing in a moveable seating chart for matching strong and weak part-singers [I1a]

# Blue Valley School District U.S.D. #229 Music Curriculum Guide K-5

## National Content Standard #5: Reading and Notating Music

### Elementary General Music Beginning Instrumental and Vocal Ensembles

#### *Assessment Key:*

*Beginning: Student is in the early stages of growth.*

*Developing: Continuous satisfactory developmental growth.*

*Advanced: Exceeding grade level learner goals.*

*Achievement standards listed are created by Blue Valley curriculum committee*

### Contributors

Regina Deke, Linda Dover, Pam Kelly

Peri Moreland, Kendra Walden, Susanna Wegner

Dr. David Circle








Fine Arts Coordinator

15020 Metcalf

Box 23901

Overland Park, KS 66223-0901

# Content Standard 5: Reading and notating music

Achievement Standard - Students will:	K			1			2		
	B	D	A	B	D	A	B	D	A
(a) read and name rhythm notation. [Ba]	* 			* 	* 		* 	* 	* 
(b) read and interpret note values within meter signatures. [Ba]	Sets of 2, 3, 4				Sets of 2, 3, 4		2 3 4 		Sets of 2, 3, 4
(c) use a system for reading melodic notation (e.g. syllables numbers, or letters) to read a simple melody in major keys [Bb]	*Up, down same			*Same/ Different	*Up, down same		*Step, leap Repeat Lines, spaces	Same/ Different	*Up, down same
(d) identify symbols and terms referring to dynamics, tempo, articulation, and form, and interpret them correctly when performing. [Bc]	Loud/soft			*p/f	Loud/soft		*Piano/forte	*p/f	Loud/soft
	Fast/slow				*Fast/slow			*Faster/ slower	*Fast/slow
	Hold/release			Short/long	*Hold/release			*Short/long	*Hold/release
(e) use standard symbols to notate rhythm and pitch in varied meters. 2 3 4 4 4 4 [Bd]	Introduction			*  : :   * bar line	* Introduction			*  : :   * bar line	* Introduction
	2 beat rhythm pattern 1 measure			3 or 4 beat rhythm pattern 1 measure	2 beat rhythm pattern 1 measure		2 beat rhythm pattern using s, m, l 1 measure	3, 4 beat rhythm pattern 1 measure	2 beat rhythm pattern 1 measure

\* The following achievement standards will be accessed:

K: a, c

1st: a, c, d

2nd: a, c, d

**\* The following achievement standards will be accessed:**

3rd: b, c, d  
4th: b, c, d  
5th: b, c, d

## **Southeast Education Service Center-Greenbush Music Standard in the Fine Arts Curriculum**

---

### **Music Curriculum Framework Benchmarks and Objectives**

#### **Greenbush Content Standard #3 Creating Music National Standard #4: Composing and Arranging Music**

**K-5 General Music**

**6-8 Music Exploration**

**6-8 Vocal**

**High School Vocal-Proficient, Advanced**

**Intermediate Band**

**High School Band Proficient, Advanced**

#### **Contributors**

Dale Belcher, Jonell Delacour, Donna Dennis, Mark Hecht, David Huffman, Mary Kastendieck, James Kindall, Travis Laver, Marilyn McCarter, Kristine McCulley, Nedra Miller, Pat Scrivner, Sue Tiffany, Ronda Vickers, Kenn Woodward

SEKESC, 947 W. 57 Highway

P.O. Box 189, Girard, KS 66743-0189



**Music Standards in the Fine Arts Curriculum  
Southeast Kansas Education Service Center - Greenbush  
Content Standard #3**

## Music Curriculum Framework - Benchmarks/Objectives

**Content Standard #3:**  
**Creating music**  
**(improvising, composing, arranging)**

*Level: K-2 General Music*

Benchmark/Objective	Suggested Activities	Suggested Assessments
By the end of 2nd Grade, the student will be able:		
A. Create simple rhythmic and melodic patterns [B4b]	• Play Orff, rhythm, and melodic	• Teacher observation
B. Create simple accompaniment using a pentatonic scale [B4a]	• Body rhythms	• Perform finished creation
C. Create new lyrics for new verses to song [B4b]		Excerpted from: Music Curriculum Frameworks, SEKES, 947 W. 57 Highway, P.O. Box 189, Girard, KS 66743-0189 Reproduced with permission.

# Music Curriculum Framework Benchmarks/Objectives

Content Standard #3: Creating music  
(improvising, composing, arranging)

Level: 3-5 General Music

Benchmark/Objective	Suggested Activities	Suggested Assessments
By the end of 5th Grade, the student will be able to:  A. Improvise short songs, lyrics, and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means [B3d] B. Create simple rhythmic and melodic ostinato accompaniments [B3b]	<ul style="list-style-type: none"><li>• Create a simple melody</li><li>• Play various Orff, rhythm, and melodic instruments</li><li>• Use composition and sequencing software on computer</li></ul>	<ul style="list-style-type: none"><li>• Teacher observation</li><li>• Perform</li></ul>

# Music Curriculum Framework - Benchmarks/Objectives

Content Standard #3: Creating music  
(improvising, composing, arranging)

Level: 6-8 Music Exploration

Benchmark/Objective	Suggested Activities	Suggested Assessments
By the end of 8th Grade, the student will be able to:		
A. Improvise short songs, lyrics, and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means [B3d]	<ul style="list-style-type: none"> <li>Create/make own instrument</li> </ul>	<ul style="list-style-type: none"> <li>Rubric for compositions</li> </ul>
B. Create simple rhythmic and melodic ostinato accompaniments [B3b]	<ul style="list-style-type: none"> <li>Create own rhythmic piece (e.g. rap)</li> <li>Create a group composition - one using pitch, one using body sounds, and one creating rhythmic form using instruments or nontraditional sounds</li> <li>Use composition sequencing software on computer</li> <li>Use electronic/multimedia equipment (computer, synthesizer, CD ROM, laser disc, video)</li> </ul>	<ul style="list-style-type: none"> <li>Teacher observation</li> <li>Performance of finished creation</li> </ul>

# Music Curriculum Framework - Benchmarks/Objectives

Content Standard #3: Creating music  
(improvising, composing, arranging)

Level: 6-8 Vocal

Benchmark/Objective	Suggested Activities	Suggested Assessments
<p>By the end of 8th Grade, the student will be able to:</p> <p>A. Arrange simple pieces for voices other than those for which the pieces were written (improvisation shall be used when a part of the genre or style). [I4b]</p>	<ul style="list-style-type: none"> <li>• Arrange nursery rhyme or other familiar poem for speech chorus</li> <li>• Compose a rhythmic setting for a tongue twister and arrange it for a speech chorus</li> <li>• Arrange a familiar song in a contrasting style</li> <li>• Write lyrics and improvise a melody to 12-bar blues</li> <li>• Use composition and sequencing software on computer</li> <li>• Use electronic/multimedia equipment (computer, synthesizer, CD ROM, laser disc, video)</li> </ul>	<ul style="list-style-type: none"> <li>• Rubric for compositions</li> <li>• Performance of original composition</li> </ul>

# Music Curriculum Framework - Benchmarks/Objectives

**Content Standard #3:**      **Creating music**  
 (improvising, composing, arranging)

*Level: High School Vocal - Proficient*

Benchmark/Objective	Suggested Activities	Suggested Assessments
<p>By the end of 12th Grade, the student will be able to:</p> <p>A. Demonstrate basic composing, arranging and improvising skills. [I4a]</p>	<ul style="list-style-type: none"> <li>• Arrange a melodic line for with basic chordal accompaniment</li> <li>• Improvise a melody to 12 bar Blues</li> <li>• Use composition and sequencing software on computer</li> <li>• Use electronic/multimedia equipment (computer, synthesizer, CD ROM, laser disc, video)</li> </ul>	<ul style="list-style-type: none"> <li>• Rubric</li> <li>• Perform finished creation</li> </ul>

153

# Music Curriculum Framework - Benchmarks/Objectives

## Content Standard #3: Creating music (improvising, composing, arranging)

Level: High School Vocal - Advanced

Benchmark/Objective	Suggested Activities	Suggested Assessments
By the end of 12th Grade, the student will be able to:  A. Demonstrate basic composing, arranging and improvising skills. [P4c]	<ul style="list-style-type: none"><li>• Arrange nursery rhyme or familiar poem or original poem to 3- or 4- part chordal composition</li><li>• Write lyrics and improvise a melody to 12-bar Blues</li><li>• Compose a piece of music demonstrating modulation</li><li>• Arrange piece of music for different voicing</li><li>• Use composition and sequencing software on computer</li><li>• Use electronic/multimedia equipment (computer, synthesizer, CD ROM, laser disc, video)</li></ul>	<ul style="list-style-type: none"><li>• Rubric</li><li>• Performance of finished creation</li></ul>

# Music Curriculum Framework - Benchmarks/Objectives

**Content Standard #3:** Creating music  
(improvising, composing, arranging)

*Level: Intermediate Band*

Benchmark/Objective	Suggested Activities	Suggested Assessments
<p>By the end of Intermediate Band, the student will be able to:</p> <p>A. Demonstrate an understanding of the basics of melodic theory [B4b]</p>	<p>A1. Play a numbered scale 1-8 notes as instructor calls out number</p> <p>A2. Write a simple melody using the numbers then transpose to different keys</p>	<p>A1. Evaluate performance using appropriate rubric</p>

# Music Curriculum Framework - Benchmarks/Objectives

Content Standard #3: Creating music  
(improvising, composing, arranging)

Level: High School Band Proficient and Advanced

Benchmark/Objective	Suggested Activities	Suggested Assessments
<p>By the end of 12th Grade, the student will be able to:</p> <p>A. Demonstrate basic composing, arranging, and improvising skills. [I4a]</p>	<p>A1. Write a solo line to a specific chord progression</p> <p>A2. Embellish on a written solo line</p> <p>A3. Play a basic unwritten solo line to specific chordal background</p>	<p>A1. Evaluate performance using appropriate rubric</p>



## Waconda, USD 272

---

### Scope and Sequence Chart

Vocal Music K-12  
Facts, Skills and Generalizations

**Contributor**  
Maggie McKain

Downs Elementary  
817 College  
P.O. Box 247  
Downs, Kansas 67437-0247

U.S.D. 272 - Maggie McKain, Contributor Vocal Music Scope and Sequence Subject Area Section - Vocal Music K-12									
Outcome I: All students will demonstrate in academic and applied situations a high level of mastery of essential skills.									
Outcome III: All students will demonstrate complex thinking skills in academic and applied situations.									
QPA	Content								
Stand.	Stand.								
	The student will be able to:								
IB	1 Sing on pitch using a voice that is natural and produced without strain.								
IB	1 Sing a variety of songs which include action songs and singing games.								
IC	2 Sing simple tonal patterns in echo to the teacher.								
IB	1 Sing using hand signals.								
IB	1 Sing ostinatos to simple two part rounds.								
ID	5 Sing and identify intervals.								
IB	1 Sing songs independently and accurately with a relaxed, natural tone using correct posture, proper breathing habits, and diction.								
IB	1 Sing melodies, rounds, and two-part songs.								
ID	1 Sing with expression through the use of proper dynamics, tempo, and style.								
IC	2 Play simple percussion instruments and identify how sounds are produced on each one.								
IC	2 Clap, march, or play simple percussion instruments, to the beat of songs, chants, or nursery rhymes.								
IC	1 Perform rhythmic patterns in twos and threes by clapping, stepping, or playing percussion instruments.								
IC	2 Recognize and play the chord changes on a musical instrument to accompany a simple melody.								
ID	5 Play melodies by note from notation on keyboard and other melody instruments.								
ID	6 Play simple songs by ear on keyboard and other melody instruments.								
IC	2 Play a variety of classroom instruments.								
ID	5 Perform rhythm patterns in 2/4, 3/4, & 4/4, time on melody and percussion instruments.								
ID	6 Identify when a melody moves up or down or stays the same.								
ID	6 Identify melodic or rhythmic phrases as being the same or different.								
ID	6 Identify classroom rhythm and melody instruments and distinguish between male and female voices								
ID	5 Distinguish between loud-soft, fast-slow, and sound-silence.								
IA	5 Identify the beat in familiar songs.								
ID	5 Distinguish between high-low, up-down.								
ID	6 Identify whether the melody stays the same, moves by steps or skips.								
ID	6 Identify and recognize two-part (A,B) form.								
ID	6 Discriminate between the sounds of a single tone and chords.								
ID	6 Describe how certain instruments or voices contribute to the mood or style of music.								
ID	6 Identify and recognize three-part form (A,B,A; A,B,C; Rondo, Theme and Variations).								
ID	5 Recognize and write rhythm patterns from dictation using whole, half, and quarter notes.								

[illegible]

## V. Assessments

## INSTRUCTIONAL TASKS and ASSESSMENTS

With the adoption of the Kansas Standards for Music Education, Kansas music educators have committed themselves to designing learning activities that move students toward the attainment of the general (as defined by the QPA Student Outcomes and Standards) and musical (as defined by the National Content and Achievement Standards) behaviors and knowledge outlined in this document. The QPA Outcomes and Music Education Standards specify targeted behaviors, skills, or types of knowledge that are to be the result of learning in Kansas music classrooms. The instructional tasks chosen to reach those outcomes are left to individual teachers and districts. *Instructional Tasks (strategies) are plans of action designed by educators to maximize student learning and achievement.*

### ASSESSMENT QUALITIES

In Kansas it is the responsibility of the music educator or district that designs the instructional task to determine how learning will be demonstrated and what constitutes successful completion of the task.

How student learning is demonstrated and measured is called assessment. Since a student is demonstrating learning through an assigned musical task, instruction and assessment are interrelated and cannot be separated. Some assessment qualities are:

**Formative:** Are diagnostic in nature, are given frequently, check for understanding, are not used in credentialing, and are not final evaluations.

**Summative:** Final evaluations, used in grading, given at the conclusion of instruction.

•••••

**Objective:** Can be memorized, used mainly at knowledge level, possibilities for guessing by student.

**Authentic:** Demonstrations of learning, use higher cognitive levels, are scored to criteria.

•••••

**Quantitative:** Show learning at a given point in time, are easily transformed into numerical data.

**Qualitative:** Show learning over time, are performance based (including providing opportunities for practice), not conducive to numerical representation.

•••••

- Norm-referenced:** Test what test makers determine to be of value in order to compare student's score to students with similar characteristics.
- Criterion-referenced:** Test what is identified for the student before learning occurs and compares student performance to predetermined criteria. Criterion referenced assessments have the capability of comparing present to past achievement.

## TASK AND ASSESSMENT DESIGN

*Good instructional tasks and good assessment share the following characteristics:*

**BOTH:**

- Set forth and measure a single musical skill, behavior, or concept
- Are stated in behavioral terms (what students will do)
- Are written at the appropriate level of difficulty for students (See developmental characteristics, Section VI)
- Establish clear criteria of what students will do and how it will be judged
- Result in an observable or measurable product
- Are congruent (learning is taught and practiced in the same manner it is assessed)

Once a Music Education Content and Achievement Standard has been targeted for student learning, and a single skill or concept within that Standard isolated\*, the instructional task and assessment should be designed together. It is possible to do this two ways:

- 1) design a task in which students practice the components of the Standard and match it to the appropriate assessment
- or
- 2) choose an assessment that demonstrates student achievement of the standard and design a task that guides students to the point at which they can demonstrate achievement.

*\*More than one skill or concept may be included in a single Achievement Standard. The educator should determine which skills or concepts will be assessed prior to instruction and assessment even if the student is demonstrating several skills or concepts in performing the task.*

## Levels of Knowing

Tasks and assessments take many forms. It is not always a simple matter to choose tasks and assessments that are congruent. One approach is to classify the skill, behavior, or concept and the manner in which it will be demonstrated according to **Bloom's Taxonomy of Educational Objectives**. The six categories of Bloom's Taxonomy are:

- Knowledge (knowing the information)
- Comprehension (understanding the information)
- Application (using the original form of the information)
- Analysis (examining specific information parts in another setting)
- Synthesis (doing something new and different with the information)
- Evaluation (judging the information)

If a task is designed at one category, the assessment should be designed in the same category. For example, if the task is to identify notes and rests by name (knowledge) an appropriate assessment would be a matching-type quiz (knowledge). An example that would not be congruent is when the task is to identify notes and rests by name (knowledge) and the assessment is to compose and play a melodic line on bells (synthesis/application).

## Assessment Types

**Authentic tasks and assessments** imitate "real-life" situations (e.g. in a performance situation, students will think and act in the manner of a professional musician. Assessment will be based on a predetermined criteria). Concerts, composing, and conducting are a few of the many authentic tasks/assessments music students engage in on a regular basis. Music educators use many types of assessment or evaluation tools including: rubrics, checklists, rating sheets, and self-reflection tools. Described below are descriptions and examples of rubrics and self-evaluations (reflections). Please see the tARgeTS document (available from the Kansas State Department of Education) for examples of these and other types of assessments.

### Rubrics

A common method for designing tasks and assessments is to develop a ***rubric*** that will guide both the task and the assessment. A rubric is a set of criteria that a student must meet to demonstrate achievement of the task. A rubric describes the quality of student performance.

A rubric:

- States what the student must do (the task)
- Identifies the components of the task to be observed/measured
- Describes acceptable level(s) of performance for achievement of the task



After initial instruction by the teacher, the rubric guides students through the task as they learn about and practice the components (of the task) striving for the descriptive level identified as acceptable for the assessment. When the student is ready, or at the conclusion of a predetermined amount of time, the rubric becomes the assessment and the student is credentialed according to demonstration of the criteria at levels specified in the rubric.

*Rubrics are classified as either holistic or analytic in nature.*

**Holistic rubrics** provide an overview of student achievement and are quick to score. They are not diagnostic for individual students or teachers and place a student into one of the categories of quality, but does not indicate specific areas of strength or weakness. Dimensions/features are summarized for each score level, not providing information on specific dimensions/features. These rubrics require teachers to assign a single score based on the overall quality or on one aspect of the student's response.

**Analytic rubrics** are diagnostic for individual students, teachers, and programs. They provide a detailed portrait of student achievement. Analytic rubrics clearly distinguish major concepts, skills and/or knowledge (dimensions/features) that are the major emphases of instruction. These rubrics allow teachers to derive separate scores from individual dimensions/features.

Most analytical rubrics can be combined in some manner to produce an analytic/holistic scale. For example, in a rubric which describes criteria for a vocal performance, the individual components of the performance, pitch, tone quality, etc., can be assessed for quality individually, but an overall score can also be obtained through averaging all scores. You will find examples of holistic and analytic rubrics on the following pages.

A compilation of possible "assessment strategies" (a form of rubric that identifies the instructional task and criteria/levels for performance) for each of the National Standards for Music Education Content and Achievement Standards Pre-K, K-4, 5-8, Proficient, and Advanced is available in the MENC publication *Performance Standards for Music: Strategies and Benchmarks for Assessing Progress Toward the National Standards*. Please find examples of rubrics from this publication on the pages to follow. In addition, examples of self-evaluations (reflections) are included in this section.



## Analytic Rubric Example

Gay Jones, Contributor, Woodland Elementary School, USD 259

### Phrasing

4. All choir used good breath support and correct phrasing.
3. Most used good breath support and proper phrasing.
2. Many did not use proper breathing techniques or phrasing.
1. Good breathing techniques were not used. No attempt was made to use correct phrasing.

### Articulation

4. All words were rhythmically correct and understood.
3. Most word/rhythms were together and understood.
2. Many words were not together. Words were difficult to understand.
1. Students didn't use proper vocal techniques to be understood and rhythmically accurate.

### Tone Color

4. All choir used a light and forward head tone and voices blended.
3. Most students used light head voices and tried to blend.
2. Most students used heavy "outdoor" voices which seldom blended.
1. No singing voices were heard. Tone was heavy and strained. Voices did not blend.

### Intonation

4. All pitches were on target by all choir members.
3. Most pitches were accurate.
2. Some attempt was made to focus and target pitch, but leaps and skips were not accurate.
1. Pitches were not on target.

### Dynamics

4. All dynamic markings were sung by ALL. [choir members]
3. Dynamic markings in the song were attempted by most of the choir. The differences were heard.
2. The only contrasts heard were between forte and piano.
1. Dynamic contrasts were not heard.

## Grades 5-8

**Content Standard:**

1. Singing, alone and with others, a varied repertoire of music

**Achievement Standard:**

- 1a. Students sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles

**Assessment strategy:**

Two times during a semester, while the student is singing with a group during rehearsal or class, his or her individual performance is tape recorded. Two times during the semester, the student is recorded performing alone, with or without accompaniment, either during class or outside class. The pieces include a variety of works. (Songs are selected with special care for the student whose voice is changing.)

**Description of response:** [Holistic Rubric]*Basic Level:*

1. The student's intonation, rhythm, and diction are marginally acceptable. Most pitches are correct, but there are a number of errors.
2. The student demonstrates an effective singing range of a sixth to an octave. (This determination should be postponed if the voice has not finished changing.)
3. The student sometimes breathes in the middle of phrases or otherwise demonstrates poor habits of breathing and breath control.

*Proficient Level:*

1. The student's intonation, rhythm, and diction are good. The pitches are correct, though there are sometimes a few errors in more difficult music.
2. The student demonstrates an effective singing range of an octave to a tenth. (This determination should be postponed if the voice has not finished changing.) The throat is open and the jaw is relaxed. The voice is resonant and supported from the diaphragm.
3. The student breathes only at the ends of phrases and routinely demonstrates good habits of breathing and breath control.

*Advanced Level:*

1. The student's intonation, rhythm, and diction are excellent. The pitches are correct.
2. The student demonstrates an effective singing range of more than a tenth. (This determination should be postponed if the voice has not finished changing.) The throat is open and the jaw is relaxed. The voice is resonant and supported from the diaphragm. The student demonstrates correct formation of vowels and consonants.
3. The student breathes only at the ends of phrases and otherwise demonstrates excellent habits of breathing and breath control.

"Excerpted from: Performance Standards for Music, published by Music Educators National Conference (MENC). Copyright 1996 by MENC. Reproduced with permission.

OXFORD MIDDLE SCHOOL MUSIC DEPARTMENT  
EVALUATION (REVISED 7/97)

**Contributors:**  
Pam Kelly  
Jerry Gipson  
Stevie Sandwen  
Blue Valley USD 229

Student Name \_\_\_\_\_

Directions: Using the numbers 1-5 circle  
the number which best represents  
your feeling toward the  
following questions.

Grading Period 1 2 3 4 5 6

5 — All Of The Time  
4 — Most Of The Time  
3 — Some Of The Time  
2 — Almost Never  
1 — Never

**Comments:**

**I. Learning to work with others**

1. Do I cooperate with fellow class and ensemble members?
2. Do I cooperate with the conductor?
3. Do I accept constructive criticism as an opportunity for improvement?
4. Am I courteous, helpful, and considerate to others?
5. Do I take leadership opportunities for the benefit of the group?

1 2 3 4 5 1 2 3 4 5  
1 2 3 4 5 1 2 3 4 5  
1 2 3 4 5 1 2 3 4 5  
1 2 3 4 5 1 2 3 4 5  
1 2 3 4 5 1 2 3 4 5

**II. Assuming my personal responsibilities**

1. Am I prompt for rehearsals and performances?
2. Am I at all rehearsals and performances where my attendance is expected?
3. Do I complete assignments on time?
4. Am I attentive and responsive to the director?
5. Do I exhibit behavior that is a credit to my ensemble and my school?
6. Do I respect the property of others and school equipment?
7. Do I self monitor my behavior and performance?

1 2 3 4 5 1 2 3 4 5  
1 2 3 4 5 1 2 3 4 5  
1 2 3 4 5 1 2 3 4 5  
1 2 3 4 5 1 2 3 4 5  
1 2 3 4 5 1 2 3 4 5  
1 2 3 4 5 1 2 3 4 5  
1 2 3 4 5 1 2 3 4 5

**III. Assuming musical responsibility**

1. Am I increasing my abilities through a music study routine outside class?
2. Do I plan my music study sessions carefully?
3. Do I demonstrate proper performance techniques? (posture, instrument position, hand position, breathing, support, etc.)

1 2 3 4 5 1 2 3 4 5  
1 2 3 4 5 1 2 3 4 5  
1 2 3 4 5 1 2 3 4 5

**IV. Assessing musical development**

1. Do I use appropriate terminology in describing music?
2. Do I demonstrate the ability to match pitch?
3. Do I demonstrate the ability to perform alone, a varied repertoire of music?
4. Do I perform with expression and technical accuracy?
5. Do I make a real effort to perform my best in every rehearsal and performance?

1 2 3 4 5 1 2 3 4 5  
1 2 3 4 5 1 2 3 4 5  
1 2 3 4 5 1 2 3 4 5  
1 2 3 4 5 1 2 3 4 5  
1 2 3 4 5 1 2 3 4 5

Totals: \_\_\_\_\_

Test\Worksheet Scores \_\_\_\_\_

Concerts Attended Y N N A  
Grade For This Period \_\_\_\_\_

**BEST COPY AVAILABLE**

Please Return By \_\_\_\_\_

Student Signature and Date \_\_\_\_\_

Parent Signature and Date \_\_\_\_\_

Teacher Signature and Date \_\_\_\_\_

## Critiquing Performances: How Have I Changed? The Student's Reflection

**Introduction:** How has your ability to listen to performances and to write about what you heard changed from the beginning of the year until now? Below is a list of instructional goals for critiquing performances. You may have made much progress toward achieving some goals but little or no progress toward achieving others. This activity is designed to help you evaluate your work so that you can see where you have grown and where you have room to grow.

**Directions:** Use the rating scale below to rate yourself on each of the following instructional goals. On the line before each goal write the number which best describes how much progress you feel you have made toward achieving that goal.

- 4 much progress
- 3 some progress
- 2 little progress
- 1 no progress

- \_\_\_\_1. When I listen to a performance, I can now write about it using specific musical terms (i.e., rhythm, pitch, dynamics, balance, etc.).
- \_\_\_\_2. I can identify and discuss more musical elements now than I could at the beginning of the year (i.e., rhythm, intonation, phrasing, dynamics, etc.).
- \_\_\_\_3. When I listen to a performance, I can describe what I heard in more detail than I could before.
- \_\_\_\_4. I can listen not only for problems in a performance but also for things that went well.
- \_\_\_\_5. When I listen to a performance, I can hear problems that I could not hear before.
- \_\_\_\_6. When I hear a problem in a performance or a part of the performance that went especially well, I can give the exact location in the score.
- \_\_\_\_7. I can make more specific suggestions about how to work on problems than I could before.
- \_\_\_\_8. I can discuss my own performance, describing things that I did well and problems that I am having.
- \_\_\_\_9. I can discuss my section's performance, describing things that we did well and problems that we are having.
- \_\_\_\_10. I can discuss other sections' performances, describing things that they did well and problems that they are having.
- \_\_\_\_11. I can discuss the ensemble's performance, describing things that we did well and problems that the whole ensemble is having.

© 1992 Educational Testing Service and President and Fellows of Harvard College

## ARTS PROPEL assessment form

## Specifics

## Suggested Revisions

## Critical Perspective

**USE OTHER SIDE OF PAGE FOR ADDITIONAL COMMENTS**

USD #251 INDICATORS

C=Reading Comprehension, P=Problem Solving (Established at the Building Level)  
 BLDG Codes: Roman Numerals (correspond to QPA Standards -- See "Alignment Matrix for QPA Music Standards")  
 NATL Codes: Letters indicate National Music Standards (See "Alignment Matrix for QPA Music Standards")  
 QPA Codes: cs = Content Standards (Kansas -- See "Alignment Matrix for QPA Music Standards")  
 STATE Codes:

BLDG Codes: C=Reading Comprehension, P=Problem Solving (Established at the Building Level)  
 NATL Codes: Roman Numerals (correspond to QPA Standards -- See "Alignment Matrix for QPA Music Standards")  
 QPA Codes: Letters indicate National Music Standards (See "Alignment Matrix for QPA Music Standards")  
 STATE Codes: cs = Content Standards (Kansas -- See "Alignment Matrix for QPA Music Standards")

## **VI. Sample Lesson Plans**



# **Sample Lesson Plan and Assessments** Ron Chronister, Halstead #440 Contributor

**Grade level:** 5

**QPA Student Outcome and Standard:** III/A

**Content and Achievement Standard:** Intermediate, Content Standard 4a

**Musical Concept or Skill:** creating/composing

**Instructional Task:** The student will create a four (4) measure rhythm. (Synthesis)

**Assessment:** The student will create a four (4) measure rhythm. (Synthesis)

(Holistic) Rubric: You must:

- 1) Use at least 3 kinds of notes
- 2) Use at least one rest
- 3) Use at least one dot or tie
- 4) Choose a way to communicate your rhythm (notation or performance)

Possible levels of acceptable performance:

“A” - All criteria present

“B” - Criteria 1, 2, and 4 present

“C” - Criteria 1 and 4 present

“D” - Criteria 4 present and two kinds of notes used

“F” - Criteria 4 present and one kind of note used or Criteria 4 not present

**Teaching aids and materials needed:** Notes and rests flashcards, colored rhythm blocks, blackboard and chalk, Kodaly system of counting.

## **Order of lesson(s):**

- Lesson I:** The students discover the relationship between the values of whole, half, quarter, eighth, and sixteenth notes or rests in a quarter-based time signature by using colored rhythm blocks (Analysis)
- Lesson II:** The students use the Kodaly counting system to give the blocks a corresponding sound. (Application)
- Lesson III:** The students review the notes and rests (whole, half, quarter, eighth, sixteenth) by using flashcards to match picture with correct name of note or rest. (Knowledge)
- Lesson IV:** The students practice counting out teacher created rhythms from the blackboard using the Kodaly system. (Comprehension)
- Lesson V:** The students discover the purpose and use of dots and ties using colored rhythm blocks. (Analysis)
- Lesson VI:** The students take turns creating short rhythms within specific guidelines on the blackboard for the class to perform. (Application/Synthesis)

Assessment is given

## **SAMPLE LESSON PLAN FORM**

**Grade Level:**

**QPA Student Outcome and Standard:**

**Content and Achievement Standard:**

**Musical Concept or Skill:**

**Instructional Task:**

**Assessment:**

**Teaching Aids and Materials Needed:**

**Order of Lesson(s):**

*Improvising melodies, variations, and accompaniments: Students improvise short songs and instrumental pieces using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.*

### Objectives

- Students will improvise, with a partner, an accompaniment pattern using nontraditional sounds.
- Each student will improvise an eight-beat solo using the voice or an instrument.
- Students will create a short piece using their improvisations.

### Materials

- Classroom instruments
- Non-instrument sound sources in the room
- Videocassette recorder and monitor
- Camcorder and blank tape
- Simple thirty-two-beat teacher- or student-composed rhythm piece that can be used as an accompaniment

### Prior Knowledge and Experiences

- Students have improvised eight-beat rhythms in question/answer style.
- Students understand the terms “solo” and “accompaniment.”
- Students have experience performing with various classroom instruments.
- Students can perform a simple thirty-two-beat teacher- or student-composed rhythm piece that will be used as an accompaniment in this lesson.

### Procedures

1. Invite students to find sounds or sound sources in the classroom that are not instrument or voice sounds and to select one they like best. After the students have had an opportunity to explore, ask them to improvise an eight-beat rhythm using the sound they have found.
2. Have students share their eight-beat improvisations with a partner. Ask students to create a second eight-beat improvisation, this time taking turns with their partners. Invite pairs of students to share their improvisations with the class.
3. Help students review the thirty-two-beat rhythm composition they have learned in a previous class. Tell students that this composition will become an accompaniment for the improvised solos. Practice the thirty-two-beat composition so students can repeat it several times.
4. Tell students that one pair of students will take turns improvising eight-beat solos (called “trading” in jazz) while the class plays the accompaniment. The soloists may use traditional instruments or voices, as well as nontraditional sound sources. Practice with one pair improvising while the class plays the accompaniment.
5. Allow students to review their improvisations. Then appoint several pairs to be ready to improvise, one after the other, as the class plays the accompaniment. After pairs have taken a turn improvising, have them return to the accompaniment, or have students exchange improvising and accompanying roles after three or four pairs have played their improvised solos.
6. When students are comfortable, videotape their improvised solos with the accompaniment. After taping, allow them to watch the tape and evaluate their performances. Add the videotape to the class archives.

### Indicators of Success

- Students can improvise for eight beats using both traditional and nontraditional sound sources.
- With practice, students can trade eight-beat improvised solos over an improvised accompaniment.
- Students can identify and describe whether their improvisations have met specified criteria (eight beats, nontraditional or traditional sound source).

### **Follow-up**

- Encourage students to improvise solos using rhythm instruments or sounds they have found in the classroom to a given harmonic pattern, such as I-vi-IV-V7 or the twelve-bar blues.
- Develop improvisations by adding melody instruments during a subsequent lesson.

Excerpted from *Strategies for Teaching K-4 General Music*, published by Music Educators National Conference (MENC). Copyright 1996 by MENC. Reproduced with permission.

## STANDARD 5D

Reading and notating music: Students use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher.

### Objective

- Students will identify random pitches from the major scale.

### Materials

- Apple IIe or Macintosh computers
- DoReMi computer program by Bruce Benward and David B. Williams (Bellevue, WA: Temporal Acuity Products, 1992) (Note: Substitute other computers and age-appropriate notation programs depending on the technology available.)
- Felt staff manipulatives or laminated staff paper with note manipulatives or erasable markers
- DAC board (optional)
- Sound amplification system (optional)
- Large monitor or PC viewer (optional)
- Student journals

### Prior Knowledge and Experiences

- Students are familiar with solfege syllables and know the Curwen hand signs.

### Procedures

1. Demonstrate the computer-assisted DoReMi notation game for the students. (The computer plays a scale and then plays a single note. The player must identify by solfege syllable the pitch played by the computer.)
2. Divide the class into teams of four students. Guide students in determining who will fill these roles:
  - Listener*—this person names the solfege syllable of the pitch played by the computer
  - Keyboarder*—this person enters the answer on the keyboard
  - Signer*—this person indicates the Curwen hand sign for the pitch
  - Scribe*—this person notates the pitch on the staff

Encourage the students to ask for help from their teammates when they need it. Also encourage students not to give help until it is requested. Trade roles at agreed upon intervals so that each student has aural and kinesthetic interaction with the pitches.

3. Have students play the DoReMi game. Ask the teams to record their progress in their journals. When the students complete one level, have them move to a more difficult level. Teams may stay intact or be reconfigured, depending on social goals for cooperative learning.

4. To help students apply what they have learned, have them review a familiar song, looking at the notation in their music books. Ask students to identify the notes in a particular phrase using solfege syllables and Curwen hand signals, and then sing the phrase using solfege.

### Indicators of Success

- Students recognize, name, sign, and notate pitches in the DoReMi game and within the context of a song.

### Follow-up

- Extend music learning beyond the music class period by making the DoReMi program available for individual reinforcement in the school's computer lab, the music room, or another classroom.

Excerpted from *Strategies for Teaching K-4 General Music*, published by Music Educators National Conference (MENC). Copyright 1996 by MENC. Reproduced with permission.

**STANDARD 7B**

Evaluating music and music performances: Students explain, using appropriate music terminology, their personal preferences for specific musical works and styles.

**Objectives**

- Students will listen to three recordings of the song “Getting to Know You” and will use appropriate music terminology to describe differences among the three and to tell which version they prefer.

**Materials**

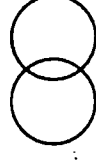
- Three recordings of “Getting to Know You” (possibly one from a textbook series recording, one from a Broadway or movie sound track of *The King and I*, and the James Taylor version from *For Our Children*, Disney 60616-2)
- Audio-playback equipment
- Copies of Venn diagram

**Prior Knowledge and Experiences**

- Students are able to sing the song from memory.

**Procedures**

1. Tell the students that you have two recordings of the song “Getting to Know You.” Their task will be to describe each recording, to tell how it is the same and different from the others, and to decide which recording they like better.
2. Divide the students into groups of three. Give each group a blank Venn diagram (see the example below). Tell students that they will listen to the first recording and write information about the music they hear in the left circle. Prior to their listening, give the students an opportunity to discuss with their groups what kinds of information they will listen for. For example, they might want to note what kind of voices are singing, which instruments are used in the accompaniment, and how many times the song is repeated.



3. Play the first example for the class. Have the students write down what they have heard on the left side of the Venn diagram. Students may need to listen more than once. Encourage the students to work as teams and to share information. Individual students might listen for specific information and then share what they have heard within the group.
4. Tell the students that they will now hear a second recording of the same song. Ask them to write information about the second version on the right side of the Venn diagram. Play the second recording,, and have the students record their information.
5. Ask the students to compare the two versions they have heard using the information they have collected on the Venn diagrams. Have them write the common features of the two versions in the intersection of the two circles. As they do this, have them cross off these common features on the left and right sides. The result should be unique features of the first version in the left circle, unique features of the second version in the right circle, and common features in the middle.

6. Ask the students to discuss the similarities and differences of the two versions in their groups and then to tell which one they prefer and why. Have the students share their findings with the class using appropriate music terminology.

7. On another day, play the recording of the third version of the song. Ask the students to compare the third version to the first two they have heard. Then have students select a favorite and justify their choice with musical vocabulary. They may do this orally or by writing in their music journals.

### **Indicators of Success**

- Students successfully complete the collection and comparison of information and articulate their findings using age-appropriate music vocabulary.

### **Follow-up**

- Repeat this activity using traditional and rock versions of a familiar song, two versions of an instrumental selection, or the same song performed in two or more cultural traditions.

Excerpted from *Strategies for Teaching K-4 General Music*, published by Music Educators National Conference (MENC). Copyright 1996 by MENC. Reproduced with permission.

## **VII. Developmental Characteristics**



# Developmental Characteristics of the Six, Seven & Eight Year Old Child

## The 6-Year-Old Child

The six-year-old child is growing at a unique rate. Although there may be a range of less than one year in chronological age within the class, there may be several years of difference in physical maturation.

The six-year-old child:

- is extremely active and enjoys vigorous physical activity.
- is rapidly acquiring basic motor skills.
- is increasing balance which allows for increased range of movement.
- Development of basic concepts of object, space, force, causality, and time allows for conscious control and coordination of movement.
- is imaginative, imitative, curious.

## The 7-Year-Old Child

The seven-year-old child is growing at a unique rate. Although there may be a range of less than one year in chronological age within the class, there may be several years of difference in physical maturation.

The seven-year-old child:

- is extremely active and enjoys vigorous physical activity.
- uses personal schema to enrich self-centered topic of art, with extra figures drawn next to and around the larger central figure.
- selects color because of its personal emotional appeal.
- derives satisfaction from motor activities, rather than from visual results of art activities.

## The 8-Year-Old Child

The eight-year-old child is growing at a unique rate. Although there may be a range of less than one year in chronological age within the class, there may be several years of difference in physical maturation.

The eight-year-old child:

- has high energy output, is very active and enjoys strenuous physical activity but requires a rhythm of activity and rest.
- is beginning to bring balance under control. Basic motor patterns are more refined and adapted to structural differences.
- is gaining better control of the small muscles of hands and fingers with improved eye-hand coordination.

Excerpted from "Access to the Arts: Developmental Guidelines in Art, Music, Dance and Drama: Developmental Characteristics"; Published by Accessible Arts, 1100 State Avenue, Kansas City KS 66012  
Reproduced with permission

Copyright 1994 Accessible Arts, Inc.

# Developmental Characteristics of the Six, Seven & Eight Year Old Child

## The 6-Year-Old Child

- is more advanced in the control of larger muscles than the small muscles of hands and fingers.
- draws symbols to represent important concepts: i.e. person, tree, house, dog.
- selects color because of its personal emotional appeal.
- derives satisfaction from motor activities, rather than from visual results of art activities.
- is interested in the present.
- likes to assume responsibility.
- finds decisions, choices hard to make.
- has a short attention span.

## The 7-Year-Old Child

- enjoys dramatic play and makes up things naturally and spontaneously.
- is more advanced in the control of larger muscles than the small muscles of hands and fingers.
- enjoys using hands.
- may tire easily, may show fatigue late in the school day.
- is centered on self.
- is competitive, wants to be first.
- seeks adult and peer approval.
- assumes more responsibility.

## The 8-Year-Old Child

- uses personal drawing symbols.
- demonstrates awareness of space in art work by line drawn at bottom of page as baseline or ground line.
- demonstrates decisive color coding in art work.
- thoughtfully paints lines, shapes, colors and is aware of pictorial relationships in design or picture.
- participates readily in group activities and is beginning to form group relationships.
- is increasingly aware of individual differences.
- is becoming less dependent on the teacher.
- makes up things naturally and spontaneously.
- is gaining skill in reading fluently and enjoys poetry.

Copyright 1994 Accessible Arts, Inc.

# Developmental Characteristics of the Nine, Ten & Eleven Year Old Child

## The 9-Year-Old Child

The nine-year-old child is growing at a unique rate. At this level, the growth is accelerating. Some girls may be several years ahead of the boys in physical maturation. There may be a range of from four to six years of difference in physical maturation during this age.

- is not so continuously active and requires a rhythm of activity and rest.

The nine-year-old child:

- has good muscle coordination.
- has eyes that are almost mature and has good eye-hand coordination.
- is becoming less dependent on adults.

## The 10-Year-Old Child

The ten-year-old child is growing at a unique rate. At this level, the growth is accelerating. A few early maturers are entering the preadolescent growth spurt. Late maturers exhibit growth patterns of late childhood. There may be a range in physical maturity from four to six years during this age.

The ten-year-old child:

- has good control of muscles in body although early maturers may indicate occasional fatigues and show lack of coordination.
- has eyes that are well developed and has good eye-hand coordination.
- is increasingly less dependent on adults.

## The 11-Year-Old Child

The eleven-year-old child is growing at a unique rate. Early maturers are entering the preadolescent growth spurt. Girls indicate more individual variations in physical structure than boys. Late maturers exhibit the growth patterns of late childhood. There may be a range in physical maturity from four to six years during this age.

The eleven-year-old child:

- is active and has good control of muscles in their body. Early maturers may indicate fatigue because of rapid growth.
- enjoys sports and outdoor play, particularly organized team activity.
- is less dependent on adults.

# Developmental Characteristics of the Junior High/Middle School Student

## The Junior High / Middle School Student

The junior high / middle school student possesses an abundance of energy, curiosity, and an awakening self-awareness and resourcefulness.

The junior high / middle school student:

- has an attention span that is high.
- is very peer oriented
- has great interest in proficiency.
- has well developed balance. Basic motor patterns are more refined and adapted to structural differences.
- has well developed coordination and body control.
- enjoys competition.
- has an increased interest in their developing sexuality.
- is intellectually curious.
- has an increase in social maturity.
- has greater individual variability due to differences in maturation rates.

## Developmental Characteristics of the High School Student

### The High School Student

The high school student is curious, idealistic, self-aware, fairly independent and resourceful.

The high school student:

- exhibits a high attention span.
- is very peer oriented.
- exhibits a great interest in proficiency.
- masters formal reasoning.
- is growing in the ability to abstract from reality.
- has basic motor patterns that are refined and adapted to structural differences.
- has well developed balance, coordination and body control.
- shows an increase in physical strength.
- has a high competitive spirit.
- is extremely interested in their developing sexuality.
- is intellectually curious.
- exhibits an increased social maturity.
- has greater individual variability due to differences in maturation rates.
- shows an interest in vocational possibilities.
- may hold a job in service industry or business.

## **VIII. Suggested Adaptations for Students in Special Education**

## **Suggested Adaptations for Students in Special Education**

### **Dr. Elaine Bernstorff, Wichita State University**

#### **Contributor**

It is important to remember that while the overall scope of this guideline is for all students, adjustments may need to be made for students with various learning concerns. This section provides some suggestions for the adaptations that may be needed for these learners. In addition, students with English as a second language may also benefit from similar adaptations.

#### **Definitions:**

Definitions and descriptions associated with special education terminology are continually being updated and changed. The Federal Law revised in July 1997 is the Individuals with Disabilities Education Acts (IDEA) - Revised. Each state has its own State Plan for Special Education. The State Plan for Special Education for Kansas is a document that may be available in your building. This document may be available in your building. A copy is always available in the district office for special education. This document is the best source of information regarding directives for special education in any state. Descriptions of criteria for special education placement, descriptions of special education services, and procedures are included in this document. The music educator is encouraged to consult this document for specific information.

Individual districts may also have working definitions for various special education offerings and may have specific documents to describe procedures for special education placement and services provided to students with disabilities. Music teachers are encouraged to consult these documents for specific definitions. Music teachers are also encouraged to consult members of the "Child Study Team" for information. The child study team generally includes the school psychologist, social worker, counselor, speech pathologist, nurse, and an administrator. Speech pathologists are excellent resource persons for music educators because they are familiar with auditory processing as well as speech and language disorders. These types of disorders may have the most impact on the music setting.

#### **Characteristic behaviors:**

Students who have specific types of disorders may have characteristic behaviors. It is important that teachers avoid the tendency to stereotype students based on the students "label" of disability. For example, individual students with autism, hearing impairment, or mental retardation may respond with similarity in certain situations even though their disorders are quite different in nature. The nature of each of these disorders requires the music teacher to reduce layers of stimuli to avoid auditory confusion or overstimulation. Structured and slower paced presentation of materials and use of multiple repetitions of activities would be appropriate. In addition, these students may need visual representations of information in order to learn concepts that are presented.

Music teachers in Kansas may want to contact music professionals who work with students with disabilities on a regular basis. Faculty members in the Music Therapy program at Kansas University and the Special Music Education program at Wichita State University are good resources for information. Another source of information is the local chapter or state chapter of the Council for Exceptional Children. Finally, the reader is encouraged to search for web sites using specific special education categories. Numerous societies and organizations for specific disabilities are now in existence. Many of these organizations have information on the World Wide Web.



These sites generally provide address information and updates regarding new research for the disability. They also provide the most current definitions of the disorder and often describe treatment suggestions.

### **Adaptations to consider:**

#### **1. Consider simplification of vocabulary.**

Music experiences include the perception of sound. Specifically, these perceptions include: the sound source (timbre or tone color), intensity (dynamics), frequency (pitch), duration (beat, meter, rhythm, tempo), structure (form) and number of sources (texture). The inclusion of all musical concepts/elements from the standards are appropriate for all students. Some students may have difficulty with activities which require specific language or vocabulary skills. These students may need to experience musical elements through participatory (non-verbal) activities such as moving, playing instruments and manipulating visual graphics of specific musical concepts rather than language specific activities such as singing difficult words or verbalizing with more difficult musical terms.

#### **2. Provide alternate demonstrations of understanding.**

For students with cognitive or language difficulties, authentic assessments of learning may include the audio or video taping of participation in music activities rather than written tests. A variety of activities for learning musical concepts and for demonstrations of understanding should be included. Students should be given options for responding. Such options may include choosing between several visual graphics of pitch contours or rhythmic patterns rather than verbalizing "the melody ascends by steps", or even "the music goes up by steps." Some students are able to demonstrate understanding of musical concepts even when unable to verbalize understanding. It should be noted that some students may demonstrate or even verbalize understanding of concepts but not play or sing with great accuracy. However, some students may have performance skills and be able to respond with skill through rote learning and not be able to demonstrate understanding of the concepts related to such performances. It is important to separate "concept learning" from "performance skill" so that a complete picture of the student's musical learning is seen.

#### **3. Consider cognitive abilities separately from physical or performance abilities.**

When students demonstrate learning concerns and cognitive difficulties, it is important to simplify language and use very obvious examples of musical concepts. In addition, repetition of activities is needed for these students. Students with cognitive disabilities may need many repetitions to understand a concept or develop a skill. Some students need exact repetitions of an activity in order to understand a concept or develop a specific skill.

Other students need repetition through varied activities. For example, the student may need to experience the same concept through different behaviors. A younger or lower functioning student may need to learn a pitch concept such as moving by steps by moving, playing step bells, pointing to visual graphics, singing and verbalizing "steps" using the same song for each activity. The repetition of the same concept using different behaviors assists students by providing different modality experiences (auditory, visual and kinesthetic) helps students who may not integrate information. Such experiences may also assist students who find it difficult to generalize conceptual understanding to new situations.

Some students may need to experience a concept such as syncopation in several different contexts using the same behavior.

For example they may need to play a syncopated pattern on the guiro when such patterns are heard in several different songs, or differ-



ent instrumental examples. By demonstrating the same concept in multiple contexts, students may begin to generalize learning to new situations.

#### **4. Begin with the concept that is most obvious.**

Many students who have disabilities may have difficulty with perception. Students with certain disabilities (hearing, vision, physical) may need adjustments in order to perceive the concept or skill that is being presented. It may help to present musical examples in an acapella format before using an example that has a thicker texture or is more complex. It may be important to sequence activities so that the most obvious concept is taught first. It is important to actually listen to recordings that may be used so that the most audible concept is taught first. At times, introducing a short lesson using the form of the music may help familiarize students with the sound of the music in a more general sense before other lessons that focus on more specific or subtle concepts are introduced. It is important to consider which concept is most obvious in auditory musical examples. It is also important to consider which concept may be the most obvious in the written music (notation). Depending on whether a specific musical example is introduced through auditory or visual means may make a difference regarding the concept to be taught initially.

#### **5. Assist students in translating information from one modality to another.**

Some students experience learning disabilities in the areas of auditory perception or visual perception. It is important to provide multiple sources of information for these students. For example, students who have difficulty with auditory perception may actually be able to "hear" a repeated rhythm pattern (such as short, short long) if the teacher points to a graphic representation of the pattern such as ( \_ \_ \_ \_ \_ ). Other students may be able to hear sophisticated nuances in the music but need movement activities (such as Dalcroze movements or Kodaly hand signs) to assist in "reading" music. These students may not associate the sound and symbol without some type of accompanying movement or positioning. The use of classroom, orchestral, band, and keyboard instruments may especially help these students. It may be important to introduce some students to instrumental music programs as early as possible so that they may "feel" the music as well as "hear" it or "see" it.

#### **6. Structure for success.**

Flexibility is the key when working with students of varying abilities. This is true for students in special education, students from varying cultures, and students of varying ages or abilities. For some students who have more "know-how" than they have "know that" it may be beneficial to begin with auditory and/or participatory examples. For students who may be better "describers" of music than "performers" the more successful experiences may begin with explanations, visual graphics or even notational examples of a concept. Only later may these students want to "perform" or attempt to demonstrate the concept through playing or singing.

Some students learn only when a musical concept is demonstrated as part of a "whole" piece of music. These students may need to have recordings of the music so that there is a "complete" context. Other students may need to experience specific concepts or patterns in isolation. They may need to see, hear, or play short sections or patterns out of the context of the whole piece so that they can manipulate the tempo or have a specific focus on the concept without the confusion of other sound sources.

#### **7. Monitor students and ask for suggestions.**

A teacher who has planned carefully to teach a variety of musical concepts using excellent musical examples is able to monitor student responses and make adjustments during the lesson. Students with disabilities may actually indicate what they need to be suc-

cessful. Students who need visual aides may ask if there is a picture or graphic representation (icon) of the pattern. Other students may ask to "hear" a specific passage that they have difficulty perceiving from the notation. Still other students may ask, "can we play it" so that they have an opportunity to experience the concept through a kinesthetic activity. It is appropriate and often important to ask students who have disabilities to suggest ways that they learn best. Most students want to learn and want to be successful. If asked, they will give suggestions for activities or aides that work best for them.

Let students who have physical disabilities choose their own way to move or play an instrument. Always demonstrate the "correct" way to move or play, but then allow the students to demonstrate in the ways that are "best" for them. A student may hold, strike, strum or blow an instrument in a way that seems unconventional or even incorrect. However, students most often do their best to move, play or sing in the way that either (1) best demonstrates their understanding of the concept or (2) in the manner that produces the most pleasant musical sound. By allowing the student to have some opportunities to try different holding techniques, etc. the teacher shows that he or she values that student and welcomes the student's participation in the school music program.

### **8. Take time to teach through conceptual activities; avoid learning "skills" by rote.**

When students with disabilities experience difficulty, avoid the move to rote learning. This is a caution that must be discussed. Students who are taught using rote methods may always ask for the auditory example. If students have not learned to translate musical notation into graphic icons, into specific movements (such as Kodaly hand signs) or into specific hand positions on an instrument they may always ask, "Can you play it for us?" Given the time pressures and individual differences needed by students, it may seem expedient to "give them a little help with the piano" or "sing along with the students to make sure they are getting it right," or "play along so that it sounds better." While these techniques may seem to help in the short term so that students can produce pleasant and accurate sounds for a school program, we must always have the goal to assist students in developing musical independence. Students do not write perfect language compositions or read orally with perfect intonation and pronunciation without many years of experience. Reading, language, math and science programs do not use rote imitation throughout the school career to develop "perfect" performances. We must beware of sacrificing lifelong learning and independence by avoiding mistakes or less than perfect performances.

### **9. Don't assume that students with disabilities have a "short attention span."**

Students with disabilities may appear to have a short attention span because they are unable to process the information as it is being presented. If students have an auditory processing or language processing disorder, they may appear to become distracted or "inattentive" if too much information is being presented in an "aural" or "oral" format. These students may try to move as a response to the music in order to create their own kinesthetic input when they cannot process the auditory only format. Teachers may avoid the use of graphic visuals and movement activities because they think that students will become "distracted". However, when students are given structured input using multisensory examples of musical concepts, they frequently are able to focus their attention through their learning strength areas, thereby actually enhancing their ability to "pay attention."

The resulting positive experience generally encourages the students and enhances their ability to attend. A caution is in order. Frequently, students with disabilities may not be able to assimilate new information and may not be able to respond as quickly as students who do not have disabilities. As a result, they may become frustrated and avert their attention to avoid the feeling of frustration. If students appear to have a "short attention span" it is advisable to slow the pace of the presentation, adjust the presentation to include graphic visuals and representative movements to enhance the aural musical stimuli and increase the number of repetitions of activities.

Often, these adjustments will give the students a more successful experience with the musical activities and increase motivation and participation.

**10. Take the time to ask other professionals for suggestions.**

Time is always short for music educators. However, taking the time to gain some knowledge of a child's disability can make a significant difference in the classroom. By knowing more about a child's difficulties, adaptations can be made to avoid frustration. The use of movements to represent musical concepts can give students who have language or reading problems ways to respond nonverbally. The use of tactile aids such as puff paints, pipe cleaners, or other three-dimensional representations of sound may help students with visual perception problems.

Students who exhibit various types of behavior disorders may need specific behavior plans. Students with health impairments may need different types of adaptations. Each student who is served by a special education program has an Individualized Education Plan (IEP). In the Federal Law called IDEA, the IEP is defined as "a written statement for each child with a disability that is developed, reviewed, and revised in accordance with section 614 (d)." Section 614 (d) describes all of the requirements for any IEP. One of these requirements is the inclusion of "a statement of measurable annual goals, including benchmarks or short-term objectives..." By taking a few minutes to read goals and objectives for students who may be having difficulty in the music class, the music teacher may find suggestions that can be implemented to enhance the student's learning in the music setting. Special education and support personnel are aware of the benefits of music experiences for students who have special needs. Let them help you provide the best learning opportunities possible for each student.

## Scheduling Recommendations

In the publication, Opportunity-to-Learn Standards for Music Instruction, The Music Educators National Conference offers standards for (1) curriculum and scheduling, (2) staffing, (3) materials and equipment, and (4) facilities. These recommendations are based on the national content and achievement standards in music and reflect the most promising current instructional practices in music as well as current research. Standards for Curriculum and Scheduling prekindergarten through high school are listed below:

### Standards for Prekindergarten and Kindergarten Curriculum and Scheduling

- Music is integrated into the curriculum throughout the day.
- At least 12 percent of the contact time with children in every prekindergarten and kindergarten is devoted to experiences with music.

### Standards for Elementary School (Grades 1-5 or 1-6)

- Every student receives general music instruction each week for at least ninety minutes, excluding time devoted to elective instrumental or choral instruction. Music is woven into the curriculum throughout the school day.
- Instruction by music specialists is provided in periods of not less than twenty minutes nor more than thirty minutes in grades 1 and 2 and in periods of not less than twenty-five minutes nor more than forty-five minutes in grades 3 through 6.
- Instruction is provided in string, wind, and percussion instruments. Instrumental classes meet at least two times per week for a total of at least ninety minutes, including individual instruction and work in small groups and large ensembles.
- Instruction of string instruments begins not later than grade 4, and instruction on wind and percussion instruments begins not later than grade 5. For the first year of instrumental study, students are taught at least part of the time in homogeneous instrumental groupings.

## Standards for Middle School and Junior High School

- General music is required of all students through grade 8.
- Every music course meets at least every other day in periods of at least forty-five minutes. Except for bands, orchestras, and choruses, music class size does not exceed the average class size for the school by more than 10 percent.
- Choral and instrumental ensembles and classes are offered during the school day and are scheduled so that all members of each ensemble meet as a unit throughout the year or have equivalent time under an alternative scheduling arrangement. When enrollment justifies, the school offers at least two bands, two orchestras, and two choruses, differentiated by the experience or age level of their members, or, in the case of choruses, by their composition (e.g. treble voices, lower voices, mixed voices). Other choral and instrumental ensembles or classes are offered that reflect the musical interests of the community when clearly identifiable.
- In schools not utilizing block scheduling, the school day includes no fewer than eight instructional periods. Every effort is made to avoid scheduling single-section courses in music against single-section courses in required subjects.

## Standards for High School

- Every music course meets at least every other day in periods of at least forty-five minutes.
- Choral and instrumental ensembles and classes are offered during the school day and are scheduled so that all members of each ensemble meet as a unit throughout the year or have equivalent time under an alternative scheduling arrangement. When enrollment justifies, the school offers at least two bands, two orchestras, and two choruses, differentiated by the experience or age level of their members, or, in the case of choruses, by their composition (e.g., treble voice, lower voices, mixed voices). Other choral and instrumental ensembles or classes are offered that reflect the musical interests of the community when clearly identifiable.
- In schools not utilizing block scheduling, the school day includes no fewer than eight instructional periods. Every effort is made to avoid scheduling single-section courses in music against single-section courses in required subjects.

Excerpted from *Opportunity-to-Learn Standards for Music Instruction*, published by Music Educators National Conference (MENC). Copyright 1994 by MENC. Reproduced with permission.



## Does Anybody Really Know What Time It Is?

- Dealing with Block Scheduling -

Contributor: Dr. Larry Blocher, Wichita State University

### Alternate Use of School Time - Background

During the past few years, secondary schools across the country have changed from a traditional six, seven, or eight period schedule to a "block schedule," a term that generally means teaching fewer subjects each day in longer time segments for each class. These "blocks of time" are presenting new challenges for music teachers across the country.

Why block scheduling, and why now? There does not appear to be one simple answer. Research on school scheduling conducted in the 1980's (Canady and Rettig, 1995) characterizes the single period day as impersonal for students, unfriendly to teachers, and limiting with regard to instructional possibilities. In general, previous research seemed to indicate that the single period day contributed to ineffective use of instructional time. Public Law 102-62 (The Education Council Act of 1991) established the National Education Commission on Time and Learning. The Commission's report - *Prisoners of Time* - released in April of 1994, stated that "time is the missing element in our great national debate about learning and the need for higher standards for all students." The report called for schools to be reinvented around learning, not time.

### Block Scheduling - Implications for Music Education

Because block scheduling is a relatively new reform movement, research on the effect of block scheduling on music education is limited. Miles and Blocher (1996) conducted a two-year study involving nearly 200 public secondary schools in the states of Kentucky, Indiana, Wisconsin, and Michigan. The study included all schools reported to be using some form of block scheduling during the time period. Data analyses were based on public school music teacher responses (99% response). Results of the initial study indicated that a pure 4x4 schedule seemed to pose the most concerns for school music programs. Music teachers in schools using some form of a modified block schedule reported fewer preliminary scheduling problems. Since the implementation of block scheduling, music teachers in the study reported varying levels of difficulty in the following areas:

- Maintaining enrollment
- Increased scheduling conflicts with AP classes and electives
- Student enrollment in more than one music class
- Offering anything other than performance classes
- Ways to deal creatively with extended blocks of teaching time

The study seemed to indicate that block scheduling reform is not uniform - one size does not fit all. While model schedules were identified, music teachers reported the most scheduling success when music teachers and administrators worked together with their colleagues to make the schedule “fit” a specific school situation.

## Strategies and Questions

Music teachers from around the country have offered the following strategies for music teachers working with block scheduling:

- Get in on the ground floor, be involved in planning from the beginning
- Early and frequent communication with parents, colleagues, and administrators is critical
- Have the facts, do your homework, be able to “talk the talk”
- Avoid self-serving, narrow focus - consider what is best for the students in the total school
- Be a team-player - be a problem solver rather than an obstacle
- Keep the students at the center of any decision that involves change

## Questions to ask and/or think about:

- Why is your building looking to change?
- How will this impact staffing?
- Impact on budgets?
- Will your facility handle the shift?
- Are you building effective communication between staff, administration, and supervisors?
- What are you doing to create an awareness of your high school music program?
- Are you willing to completely redesign your approach to instruction?
- Can you discuss problems and solutions effectively and calmly?
- Is this best for the students in your school?

**For More Information:** The “jury is still out” may best describe the effects of block scheduling on school music programs at this time. Canady and Rettig (1996) suggest that the implementation of a new schedule is not an end in itself. What teachers do with the students in any classroom, continues to be the most critical component of any change effort. For more information, the following resources are suggested:

# Block Schedule Example

## Absolute Musicianship for Performers

AMP

**Thomas Jefferson High School**  
**Bloomington, Minnesota**  
**Douglas C. Orzolek,**  
**Director of Bands**

<u>Time</u>	<u>Activity</u>	<u>AMP Curriculum</u>
First 30 minutes	half of choir to AMP half of choir in sectionals band has full rehearsal	1. Music Theory / Vocabulary 2. History of Music (Western / Non-western) 3. Current Musical Events 4. Social and Cultural Issues Related to Music 5. Enhancing the Performance of Music 6. Guest Speakers / Performers 7. Careful and Detailed Study of a "Masterwork" 8. Discuss how music is reflective of life and society.
Second 30 minutes	full choir rehearsal full band rehearsal	
Third 30 minutes	full choir rehearsal half of band to AMP half of band to sectionals	



# **Selected Block Scheduling Contacts:**

Dr. Thomas Connors  
Kent State University  
School of Music  
Kent, Ohio 44242

Dr. Ray Lowther  
5013 Pinecroft Lane  
Portsmouth, Virginia 23703

Bruce Caldwell  
Executive Manager  
Washington Music Educators  
Association  
PO Box 1117  
Edmonds, Washington 98020

Kevin Meidl  
Appleton West High School  
10 Badger Ave.  
Appleton, Wisconsin 54914

Paul Stanifer  
Michigan School Band and Orchestra  
Association  
University of Michigan  
109 E. Madison  
Ann Arbor, Michigan 48109

Gary Hall  
Band Director  
Montezuma-Cortez High School  
Cortez, Colorado 81321

Doug Bakkum  
Director of Bands  
Blaine High School  
12555 University Ave.  
Blaine, Minnesota 55434

Gail Crum  
Information Services Director  
MENC  
1-800-336-3768

## **X. Appendix**

**PROCESS OUTCOMES**

**STUDENT OUTCOMES**

I. Effective School Principles	II. Collaboration With Community	III. Outcome Based Staff Development	I. Essential Skills	II. Communication Skills	III. Complex Thinking Skills	IV. Complex Thinking Skills	V. Physical and Emotional Well Being
<p>A. Establish and maintain high expectations for student learning.</p> <p>B. Continuously monitor student learning/achievement as a basis for program evaluation.</p> <p>C. Provide a safe and orderly environment conducive to learning.</p> <p>D. Have Instructional leaders who pay particular attention to teaching and learning which result in improved student performance.</p> <p>E. Have a broadly understood academic focus and school mission which prepares students to live, learn, and work in an international community.</p>	<p>A. Each school will have a broad-based site council that is responsible for providing advice and counsel in evaluating state, school district, and school site performance goals and objectives and in determining the methods that should be employed at the school site to meet these goals and objectives.</p> <p>B. Show a commitment to school readiness.</p> <p>C. Integrate social services with school services.</p> <p>D. Offer opportunities for lifelong learning.</p> <p>E. Commit adequate resources.</p>	<p>A. Develop and implement an ongoing staff development plan aligned with mission, academic focus, and school improvement plan.</p> <p>B. Support the district and school missions and improvement plans as evidenced by staff participation in staff development activities.</p> <p>C. Use mathematics and mathematical principles.</p> <p>D. Access and use information.</p>	<p>A. Read and comprehend a variety of resources.</p> <p>B. Communicate clearly, both orally and in writing for a variety of purposes and audiences.</p> <p>C. Use mathematics and mathematical principles.</p> <p>D. Access and use information.</p>	<p>A. Analyze, summarize, and comprehend what is read in all subject areas.</p> <p>B. Write and orally communicate for clear articulation, analysis, conceptualization, synthesis, and summarization of information.</p>	<p>A. Apply problem-solving skills.</p> <p>B. Find information; process, analyze, and synthesize it; and apply it to new situations.</p> <p>C. Use creative, imaginative, and divergent thinking to formulate and solve problems, and to communicate the results.</p>	<p>A. Work collaboratively in teams.</p> <p>B. Work together without prejudice, bias, or discrimination, using techniques to separate people from problems, focusing on interests not positions, inventing options for mutual gain, and using objective criteria.</p>	<p>A. Have knowledge, skills, and behaviors essential to live a healthy and productive life.</p>

## National and International Resources

These resources contain a wealth of information in many areas pertinent to music education. For current resources and contacts particular to Kansas, please see the Kansas Music Review, published quarterly by the Kansas Music Educators Association (KMEA). Contact James Hardy, Editor/Advertising Manager, Kansas Music Review, 4921 Seneca, Wichita KS 67204-2624 or Don Corbett, Executive Director, 1530 W. 13th, Wichita Kansas 67203-3027. The KMEA HomePage address is: <http://www.geocities.com/Broadway/5653>

### Online Resources

All-in-One Search Page  
<http://www.albany.net/allinone/>

American Music Conference  
<http://www.amc-music.com/>

American Choral Directors Association  
<http://acda@sirinet.net>

American Orff-Schulwerk Association  
<http://www.aosa.org/>

American Recorder Society  
<http://74363.3365@compuserve.com>

American String Teachers Association  
<http://www.asta.web.com>

ArtsEdge  
<http://artsedge.kennedy-center.org/>

ATMI World Wide Web Site  
<http://www.music.org/atmi/>

College and University Home Pages  
<http://www.mit.edu:8001/people/cdemello/univ.html>

College Music Society  
<http://www.ism.net/~cmsweb>

### Composers

<http://www.yahoo.com/Entertainment/Music/Composition/Composers/Masters/>

### Countries and Cultures

[http://www.yahoo.com/Entertainment/Music/Countries\\_and\\_Cultures/](http://www.yahoo.com/Entertainment/Music/Countries_and_Cultures/)

### CultureFinder

<http://www.culturefinder.com/index.htm>

### Globewide Network Academy

<http://www.gnacademy.org:8001/uu-gna/index.html>

### International Association of Jazz Educators

<http://jazzcentralstation.com/iaje>

### International Double Reed Society

<http://idrs.colorado.edu/>

### International Federation for Choral Music

<http://www.sdsmt.edu/choralnet/>

### International Symposium for Progress in Music Education (ISPME)

<http://www.shout.net/~coand/ispme.html>

### International Trombone Association

<http://www.niu.edu/acad/music/ita.html>

### International Trumpet Guild

<http://www.itg.dana.edu/~itg/>

Internet Resources for Music Educators  
<http://www.isd77.k12.mn.us/resources/staffpages/shirk/cindys.musicpage.html>

Internet Resources for Music Scholars  
<http://www.rism.harvard.edu/MusicLibrary/InternetResources.html>

JazzWeb  
<http://www.nwu.edu/WNUR/jazz/>

MIDIWEB  
<http://www.midiweb.com/>

Music and Early Childhood Research  
<http://www.tnn.com/Oh/Artswire/www/AMC/musbrain.htm>

Music Education On-line  
<http://www.geocities.com/Athens/2405/index.html>

Music Education Resource Base (MERB)  
<http://www.ffa.ucalgary.ca/merb/>

Music Educators' Lesson Plans Resources  
<http://www.talenrz.com/MusicEd.html>

Music Educators National Conference  
<http://www.menc.org/>

Music from around the World  
<http://www.wisc.edu/bolz/world/>

Music Instruction Software  
<http://www.sunflower.org/~bhugh/musici.cgi>

Music Research Information Service  
<http://imr.utsa.edu/>

Music Research Resources  
<http://www.music.utah.edu/research/>

Music Teacher's Software Assessment Guide  
<http://www-personal.umich.edu/~mhopkins/froseth/assesshome.html>

MUSICA (The Music & Science Information Computer)  
<http://www.musica.uci.edu>

National Association of Music Merchants (NAMM)  
<http://www.namm.com/namm>

National Association for Music Therapy  
<http://www.cais.net/namt/>

National Band Association  
[brownv02@ten-nash.ten.k12.tn.us](mailto:brownv02@ten-nash.ten.k12.tn.us)

National Flute Association  
<http://www.nfa.flute.org/index.htm>

Organization of American Kodaly Educators  
<http://www.music.indiana.edu/kodaly/oake.htm>

Pepper National Music Network (PNMN)  
<http://www.jwpepper.com>

Percussive Arts Society  
<http://www.pas.org/>

## Resources for Music Educators

<http://www.ed.uiuc.edu/edpsy-387/tina-scott/project/home.html>

## Schools and Departments of Music

[http://www.music.indiana.edu/music\\_resources/som.htm](http://www.music.indiana.edu/music_resources/som.htm)

## Society for Music Theory

<http://boethius.music.ucsb.edu/smt-list/smithome.html>

## Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America

<http://members.aol.com/prSPEBSQSA/index.htm>

## Spectrum Virtual University

<http://www.vu.org/campus.html>

## The Suzuki Association

<http://www.suzukiassociation.org>  
suzuki@rmi.net

## Technology in Music Education (TIME)

<http://imr.utsa.edu/TIME.html>

## Tubists Universal Brotherhood Association

<http://library.cmsu.edu/tuba/tuba.htm>

## Worldwide Internet Music Resources

[http://www.music.indiana.edu/music\\_resources/](http://www.music.indiana.edu/music_resources/)

## Yahoo

<http://www.yahoo.com/>

## MENC Publications

The following resources are available from the Music Educators National Conference publications department. You may contact them at **1-800-828-0229** or you may get a description of the publication from the MENC web site: <http://www.menc.org>

- \* Opera: All of Music...and More
- \* 1998 MIOSM Items Available Now!
- \* Music and Students at Risk: Creative Solutions for a National Dilemma
- \* Strategies for Teaching High School General Music
- \* Strategies for Teaching Elementary and Middle-Level Chorus
- \* Strategies for Teaching: Guide for Music Methods Classes
- \* The Great Beginning: Making Music Part of Your Life (video)
- \* TIPS: The Child Voice Wolfie in the Wings (video)

## Alphabetical list

- \* Action Kit for Music Education (Music Makes the Difference Campaign)
- \* Aiming for Excellence: The Impact of the Standards Movement on Music Education
- \* America's Culture Begins with Education
- \* American Guild of English Handbell Ringers Resources
- \* American String Teacher Association (ASTA) Resources
- \* American Orff-Schulwerk Association (AOSA) Resources
- \* An Agenda for Excellence in Music at the Middle Level
- \* Applications of Research in Music Technology
- \* The Art of the King's Singers (video)
- \* Arts in Schools: State by State
- \* Balance and Pitch in a Band Performance (video)
- \* The Best of the Soundpost
- \* Bringing Multicultural Music to Children (video)

- \* Building Support for School Music: A Practical Guide
- \* Canadian Brass Master Class (video)
- \* The Canadian Brass On Stage at Wolf Trap (video)
- \* Can We Rescue the Arts for America's Children? Coming to Our Senses 10 Years Later
- \* Careers in Music (brochure)
- \* The Careers in Music Video (video)
- \* Certification Practices and Trends in Music Teacher Education
- \* The Challenge to Reform Arts Education: What Role Can Research Play?
- \* Choral Music for Children
- \* Choral Music Packet (supplement to Teaching Choral Music: A Course of Study)
- \* Choral Triad Video Workshop
- \* The Complete String Guide: Standards, Programs, Purchase, and Maintenance
- \* Composition in the Classroom: A Tool for Teaching
- \* The Contemporary Etudes Project
- \* Cooperative Learning in Music
- \* Cooperative Learning in the Music Classroom (video)
- \* Copyright: The Complete Guide for Music Educators
- \* Creativity in the Music Classroom: The Best of MEJ
- \* Data on Music Education
- \* Dimensions of Musical Thinking
- \* Does Your School District Have an Orchestra Program? (brochure)
- \* Early Childhood Creative Arts
- \* The Eclectic Curriculum in American Music Education
- \* Elementary General Music: The Best of MEJ
- \* Exploring Careers in Music
- \* Fighting the Good Fight
- \* From Research to the Music Classroom: Applications of Research in Music Technology
- \* From Research to the Music Classroom: Music and Students at Risk: Creative Solutions for a National Dilemma

- \* Getting Started with High School Band
- \* Getting Started with High School Choir
- \* Getting Started with Jazz Band
- \* Getting Started with Jazz/Show Choir
- \* Getting Started with Middle Level Band
- \* Getting Started with Strolling Strings
- \* The Gifts of Music
- \* Growing Up Complete: The Imperative for Music Education
- \* Growing Up Complete: The Imperative for Music Education-An Executive Summary (brochure)
- \* Guide to Evaluating Teachers of Music Performance Groups
- \* Guidelines for Performances of School Music Groups: Expectations and Limitations
- \* Handbook of Research on Music Teaching and Learning
- \* History of Public School Music in the United States
- \* Highlights From the American String Teacher Forums
- \* I Love America (video)
- \* Implementing the Arts Education Standards (brochure series)
- \* International Association of Jazz Educators (IAJE) Resources
- \* Instructional Literature for Middle-Level Band
- \* Kids' Voices
- \* Let's Make Music/A Way of Learning (video)
- \* Life in the Music Classroom
- \* MENC Specialty Items
- \* Models of Music Therapy Intervention in School Settings: From Institutions to Inclusion
- \* Movement in the Middle School Choral Rehearsal (video)
- \* Multicultural Perspectives in Music Education
- \* Multicultural Perspectives in Music Education (2nd Edition)



- \* Multicultural Perspectives Set
- \* Music at the Middle Level: Building Strong Programs
- \* Music Booster Manual
- \* Music Code of Ethics (brochure)
- \* Music Education and Your Child (brochure)
- \* The Music Education Project Radio Reports
- \* The Music Educator and Community Music: The Best of MEJ
- \* London Symphony Orchestra Music Explorer (video)
- \* Music Facilities: Building, Equipping, and Renovating
- \* Music for a Sound Education: A Tool Kit for Implementing the Standards
- \* Music in Cultural Context
- \* Music in our Schools Month Awareness Items
- \* Music in Prekindergarten: Planning and Teaching
- \* Music Makes the Difference (brochure)
- \* Music Makes the Difference Awareness Items
- \* Music Resources for Multicultural Perspectives (audiocassette)
- \* Music Scholarship Guide
- \* Musicality in a Band Performance (video)
- \* National Standards for Arts Education:
- \* What Every Young American Should Know and Be Able to Do in the Arts
- \* The National Standards: Moving from Vision to Reality
- \* Organization of American Kodaly Educators (OAKE) Resources
- \* Opportunity-to-Learn Standards for Arts Education
- \* Opportunity-to-Learn Standards for Music Instruction: Grades PreK-12
- \* An Overview of Electronic Musical Instruments (video)
- \* Percussion Education: A Source Book of Concepts and Information
- \* Performance Standards
- \* Perspectives on Implementation: Arts Education Standards for America's Students
- \* Prekindergarten Music Education Standards
- \* Preparing to Teach Music in Today's Schools: The Best of MEJ

- \* Promising Practices: High School General Music
- \* Promising Practices: Prekindergarten Music Education
- \* Pronunciation Guide for Choral Literature
- \* Readings in Early Childhood Music Education
- \* Reasons and Resources:
- \* Essential Strategies for Arts Education (videotape)
- \* The Reimer/Gordon Debate on Music Learning:
- \* Complementary or Contradictory Views? (audiocassette)
- \* Religious Music in the Schools (brochure)
- \* Restructuring and Reform: Selected Bibliography
- \* Scheduling Time for Music
- \* School Music and "Reverse Economics" (video)
- \* The School Music Program: A New Vision
- \* Setting the Record Straight—Give and Take on the National Standards for Arts Education
- \* Sing Choral Music at Sight
- \* Sing! Move! Listen! Music and Young Children (video)
- \* Singing in General Music (video)
- \* Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA) Resources
- \* Something to Aim For (video)
- \* Sounds of the World Audiocassette Series
- \* Standards Q & A
- \* Strategies for Success in the Band and Orchestra
- \* Strategies for Teaching Series
- \* The String Orchestra Super List
- \* Syllabi for Music Methods Courses
- \* Synthesizers in the Elementary Music Classroom
- \* Teacher Education for the Arts Disciplines
- \* Teacher's Guide for Advocacy
- \* Teaching Choral Music: A Course of Study
- \* Teaching Examples: Ideas for Music Educators
- \* Teaching General Music: A Course of Study
- \* Teaching Jazz: A Course of Study
- \* Teaching Music with a Multicultural Approach (book and video series)



- \* Teaching Stringed Instruments: A Course of Study
- \* Teaching Wind and Percussion Instruments: A Course of Study
- \* TIPS: Discipline in the Music Classroom
- \* TIPS: Establishing a String and Orchestra Program
- \* TIPS: Getting Started with Elementary School Music
- \* TIPS: Improving Acoustics for Music Teaching
- \* TIPS: Music Activities in Early Childhood
- \* TIPS: Public Relations
- \* TIPS: Retirement for Music Educators
- \* TIPS: Teaching Music to Special Learners
- \* TIPS: Technology for Music Educators
- \* TIPS: Thinking Skills in the Music Classroom
- \* Toward a New Era in Arts Education
- \* Toward Tomorrow: New Visions for General Music
- \* A Tribute to Woody Guthrie and Leadbelly—Books and Recordings
- \* The Vision for Arts Education in the 21st Century
- \* Vocal Master Class with Robert Merrill (video)
- \* What Works: Instructional Strategies for Music Education
- \* Why Teach? Why Music? Why Me? (brochure)
- \* Working Together for Quality Music Education for All Students (brochure series)
- \* The World's Greatest Music (video and teacher's guide)
- \* You Make the Difference (video)
- \* Young Women in Harmony Student Songbook

For more information on these and other MENC publications, write or call MENC Publications Sales, 1806 Robert Fulton Drive, Reston, VA 20191-4348; 800-828-0229.

Kansas State Board of Education Approved 8/94  
**Strategic Directions for Kansas Education**

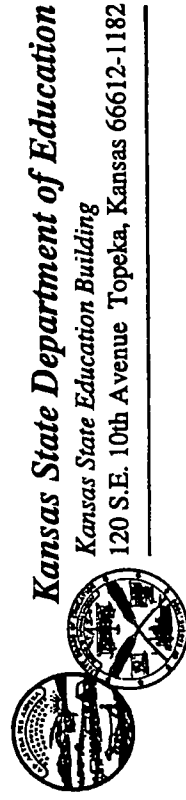
The Kansas State Board of Education is charged with the general supervision of public education and other educational interests in the state. While clearly acknowledging the role and importance of local control, the State Board of Education has the responsibility to provide direction and leadership for the structuring of all state educational institutions under its jurisdiction.

The beginning place for determining the mission for the Kansas State Board of Education is the assumption that all Kansas citizens must be involved in their own learning and the learning of others. It is the combined effort of family, school, and community that makes possible the development of a high quality of life. It is the parent who is the first "teacher" of children. As we grow older, we learn that the school, the workplace, and the community support our lifelong learning and our training and retraining. The Board recognizes the responsibility it holds for Kansas educational systems and promoting quality education programs. The mission for Kansas education is:

**To prepare each person with the living, learning, and working skills and values necessary for caring, productive, and fulfilling participation in our evolving, global society.**

We believe that the strategic directions for the structuring of Kansas education must be organized to:

- create learning communities
- support families and young children through quality early childhood programs for all children
- strengthen parental involvement in schools and communities
- implement results-oriented curriculum and instruction which focus on learner outcomes
- provide safe, nurturing, and technologically-advanced learning environments which meet the needs of all diverse groups
- strengthen involvement of business and industry in education
- provide quality staff and organizational development



**Kansas State Department of Education**  
Kansas State Education Building  
120 S.E. 10th Avenue Topeka, Kansas 66612-1182

**Board Members**

Mildred G. McMillon  
*District 1*

Linda Holloway  
*District 2*

Kevin P. Gilmore, Chairman  
*District 3*

Bill Wagnon  
*District 4*

I. B. "Sonny" Rundell, Vice Chairman  
*District 5*

Scott Hill  
*District 6*

Wanda Morrison  
*District 7*

Mary Douglass Brown  
*District 8*

Mandy Specht  
*District 9*

Steve E. Abrams  
*District 10*

Dr. Andy Tompkins  
Commissioner of Education

An Equal Employment/Educational Opportunity Agency

The Kansas State Department of Education does not discriminate on the basis of sex, race, color, national origin, disability, or age in admission or access to, or treatment or employment in, its programs or activities. Any questions regarding the Department's compliance with Title VI, Title IX, or Section 504 may be directed to the Title IX Coordinator, who can be reached at (785) 296-3867, 120 S.E. 10th Avenue, Topeka, Kansas 66612-1182, or to the Assistant Secretary for Civil Rights, U. S. Department of Education.



**U.S. Department of Education**  
Office of Educational Research and Improvement (OERI)  
National Library of Education (NLE)  
Educational Resources Information Center (ERIC)



## **NOTICE**

### **Reproduction Basis**



This document is covered by a signed "Reproduction Release (Blanket)" form (on file within the ERIC system), encompassing all or classes of documents from its source organization and, therefore, does not require a "Specific Document" Release form.



This document is Federally-funded, or carries its own permission to reproduce, or is otherwise in the public domain and, therefore, may be reproduced by ERIC without a signed Reproduction Release form (either "Specific Document" or "Blanket").